CHUCK CLOSE'S COMEBACK

After a Brush
With Disaster,
New Paintings

By Edith Newhall

THE SILENCE OF THE WRITER

All About Hannibal
Lecter's Creator,
Thomas Harris

By Phoebe Hoban

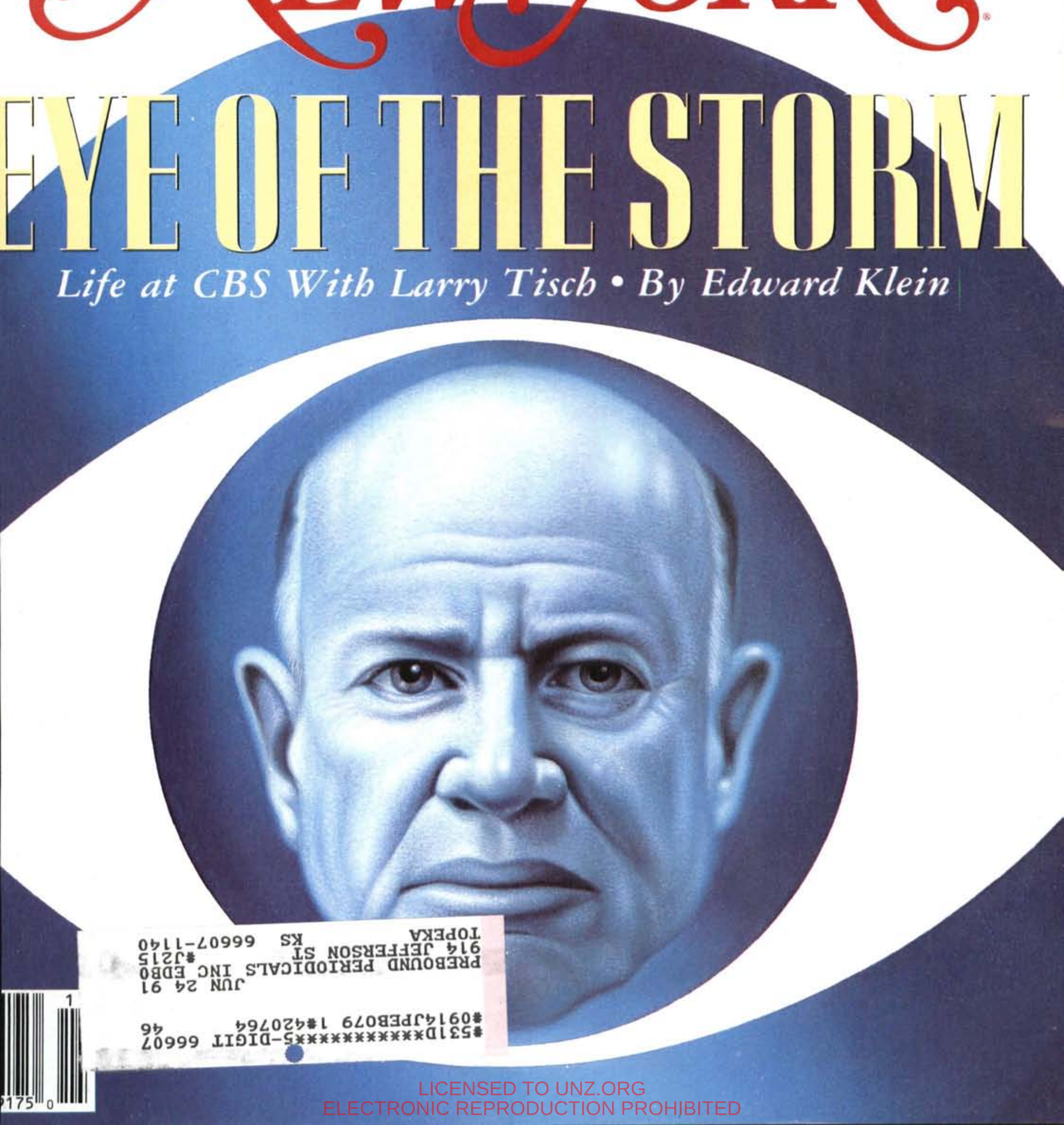
NEW JOCK CITY: SPORTS LEAGUES

Adult Programs
Are Booming All
Around the Town

By Marc Bloom

$2.25 • APRIL 15, 1991

NEW YORK®



EYE OF THE STORM

Life at CBS With Larry Tisch • By Edward Klein

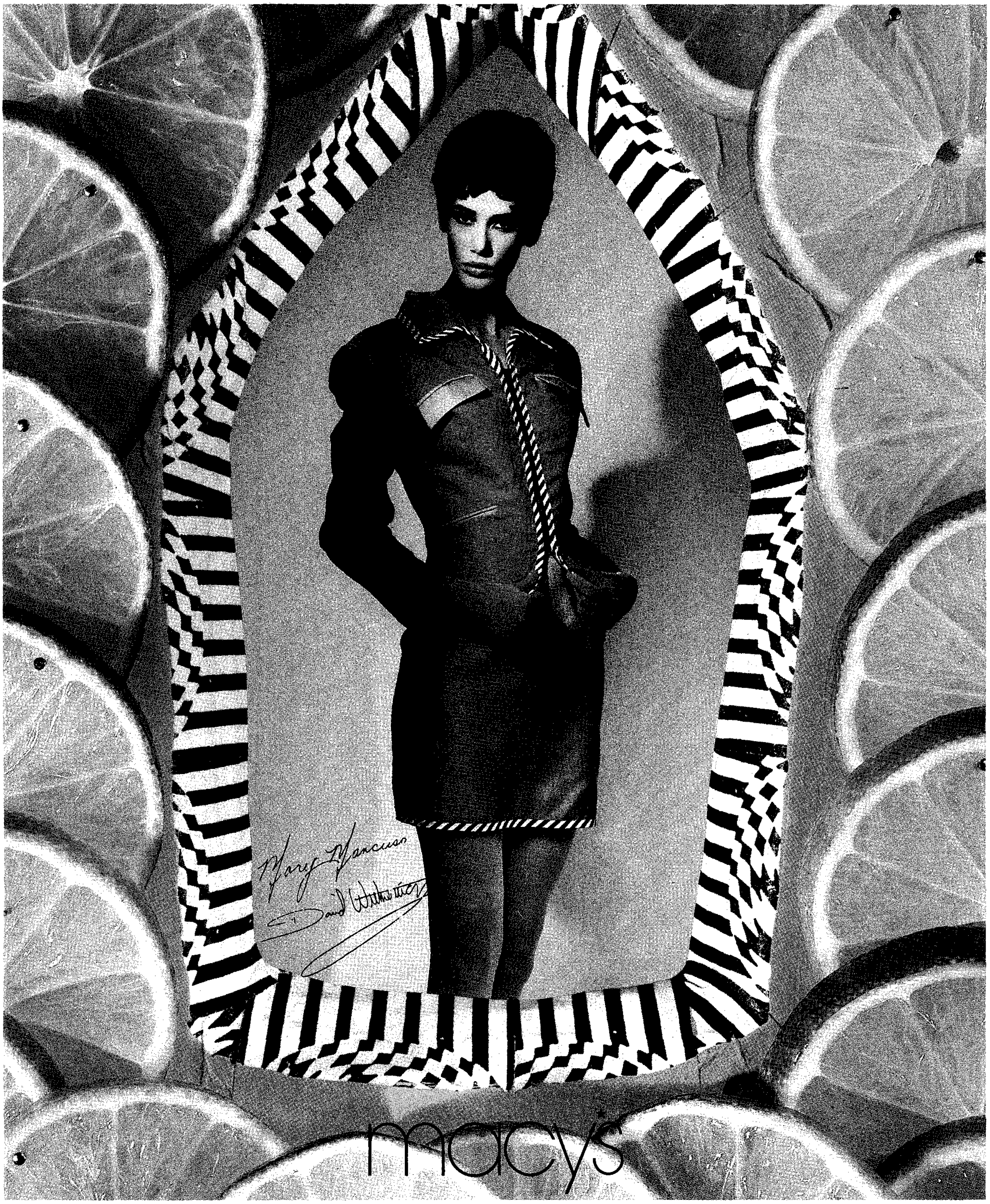
#531D*************5-DIGIT 66607
#0914JPEB079 1#420764 46
JUN 24 91
PREBOUND PERIODICALS INC EDB0
914 JEFFERSON ST #J215
TOPEKA KS 66607-1140

In 1777, the Duchess of Edinburgh threw a ball and word got out that Drambuie was to be served. They came from as far away as Albuquerque.

Would you like to be known for throwing a legendary party? Serve Drambuie. In a Rusty Nail (half Drambuie, half Scotch), on the rocks, or simply in a glass by itself, Drambuie makes quite an impression. It's the one liqueur flavored with wild heather honey and the finest malt whiskies. Just make sure you have enough. You never know when three or four thousand people will stop by. Drambuie. Scottish in origin, distinctive in taste, unchanged since 1745.

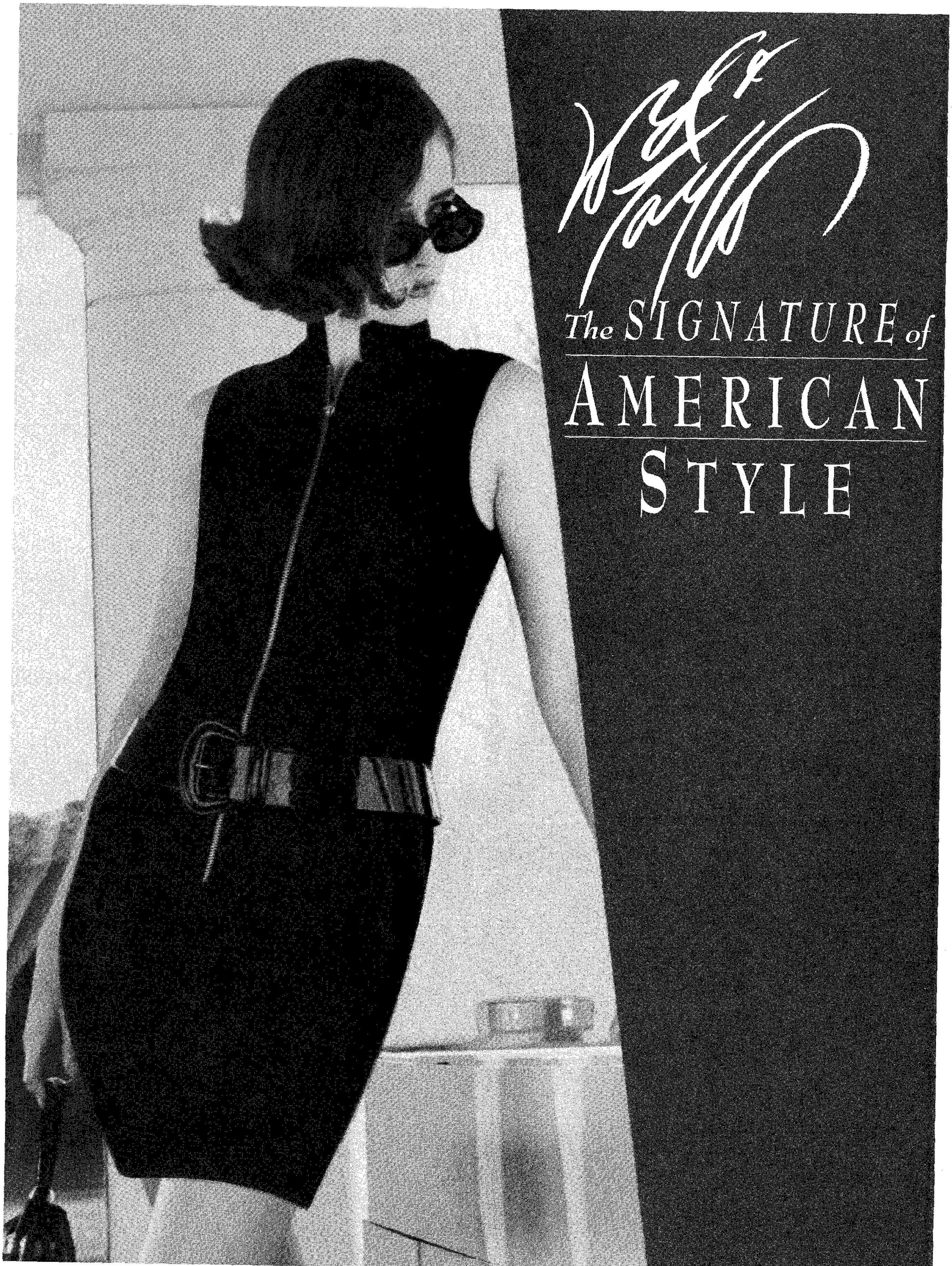
Drambuie. The stuff legends are made of.

NEW
signatures



Mancuso/Witkewicz A new design team, full of flavor and first at Macy's. Here, fruit punch. Citrus slices float on a graphic-trimmed zip-front jacket, $430. The skirt surfaces in a wedge of lime, $158. The linen suit, exclusively in our New Signatures Shop, on Three, Herald Square.

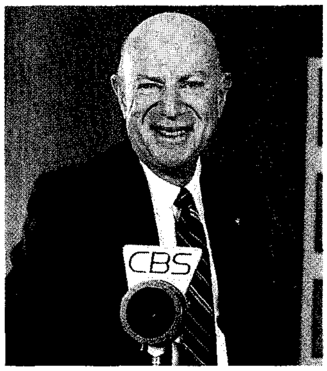
Call Linda Lee at Macy's By Appointment for details: 212-560-4181. Use your Macy's charge or the American Express® Card.



The beat goes on: shifting smoothly into the nineties with sixties inspiration, the black linen slip-of-a-dress with a bit of zip and a hip-hugging belt. Sizes 4 to 12, by Anne Klein Dresses, 335.00 Third Floor, Lord & Taylor, Fifth Avenue and selected stores. For further information, please call (212) 391-3519

CONTENTS

26
Eye of the Storm
BY EDWARD KLEIN



fter five years at CBS, chairman aurence Tisch dares to run the etwork as a business. Ordering p ever more layoffs, he wields a rofit motive honed with his rother, Bob—inside the Tisch orporate dynasty. But in Televi- on City, Larry's alone at the top, nd the Loews mogul doesn't ave many fans. Edward Klein rofiles Tisch, who—cool and dis- ınt—confounds critics. "If it ere easier," he says, "it wouldn't e as much fun." Between Black ock and a hard place.

38
Close to the Edge
BY EDITH NEWHALL

He's dyslexic and often can't recognize people he's met several times. As a child, he suffered from muscular weakness and learning problems. But for Chuck Close, the crowning challenge came in '88: sudden, debilitating paralysis. Now he moves from wheelchair to forklift, painting as he always has—to rave reviews.

48
The Silence of the Writer
BY PHOEBE HOBAN

. flesh-eating psychiatrist? A moth-crazy slasher? Who thinks up ıese things—and *why*? *Silence of the Lambs* author Thomas Harris ens the grisliest tales around. But even with a smash film (right) ıd two best-sellers, he's as elusive as his own killers. Phoebe Ho- an probes Harris's mind—from the safety of the phone.

52
New Jock City
BY MARC BLOOM

/hen the workday ıds, urban profession- s spill out of the of- ce—and take to the eld. These days, more ıd more adults are so- alizing over soccer alls and hockey pucks. iere's a guide to the ty's thriving sports agues—for the coor- inated and otherwise.

DEPARTMENTS

12
THE NATIONAL INTEREST
By Joe Klein

Virginia governor Douglas Wilder runs for president by attacking Republicans—from the right.

14
ON MADISON AVENUE
By Bernice Kanner

Can the Saturn, General Motors' new hotshot, run rings around Japanese imports?

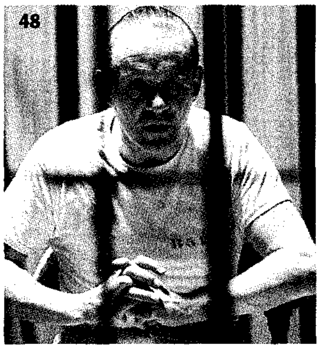
20
THE BOTTOM LINE
By Christopher Byron

A new book explores the frightful consequences of having "deregulated" the lawsuit.

60
THE INSATIABLE CRITIC
By Gael Greene

Hunting good food, soul and otherwise, up and down the West Side.

48



THE ARTS

64
MOVIES
By David Denby

John Malkovich as—yes—an *Object of Beauty.*

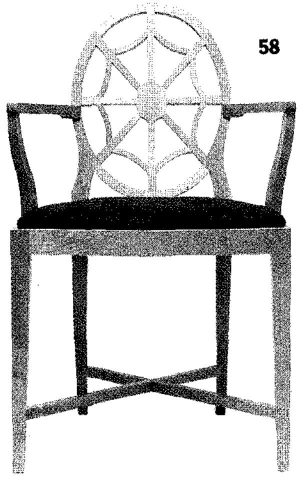
66
THEATER
By John Simon

The Belle of Amherst, playing Isak Dinesen, does what she can with *Lucifer's Child.*

68
ART
By Kay Larson

A terra-cotta population explosion; falling in love again on 57th Street.

58



70
BOOKS
By Rhoda Koenig

In *President Reagan,* reporter Lou Cannon sticks to the great Teflon leader.

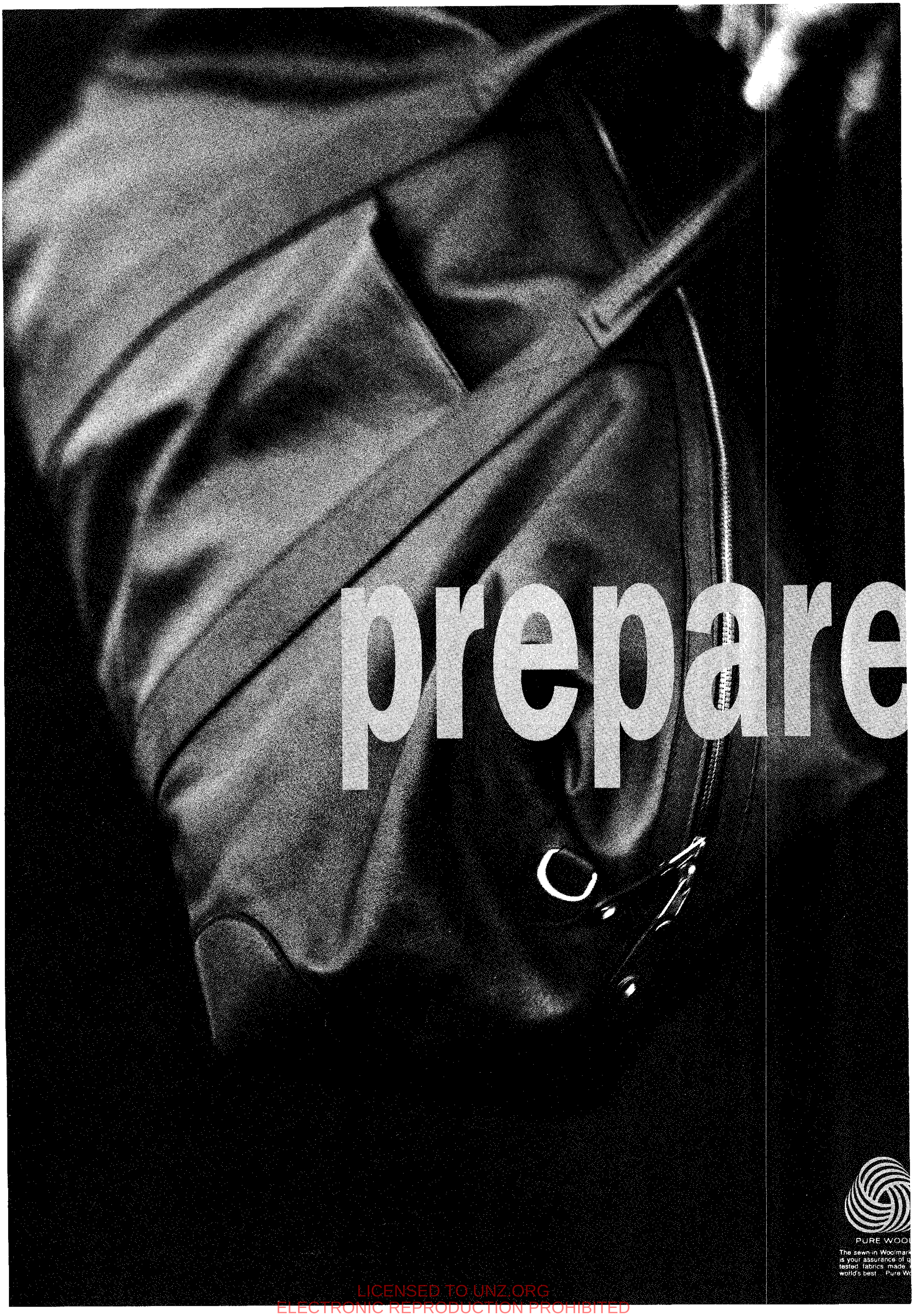
MISCELLANY

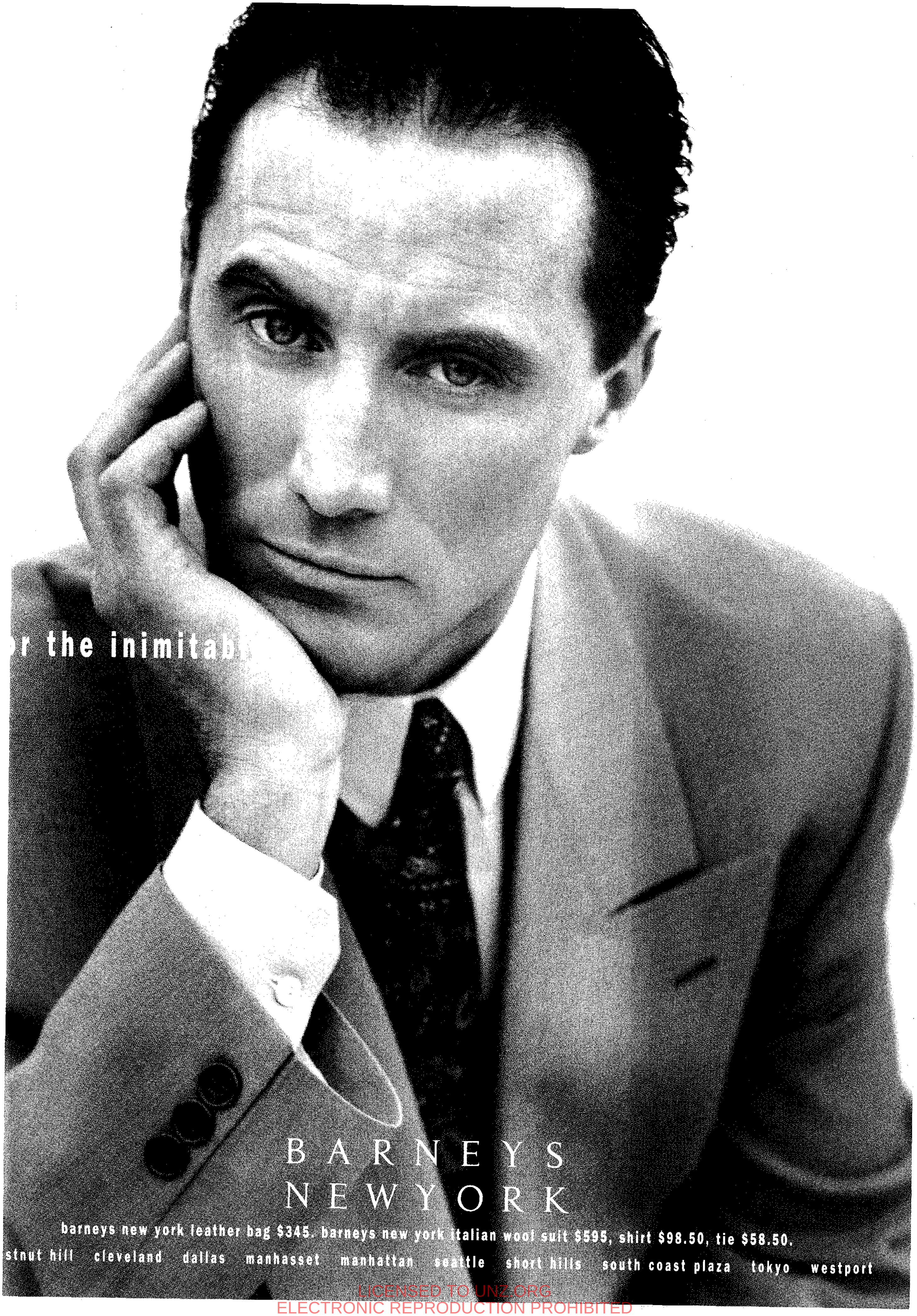
Letters 7
Intelligencer,
by Jeannette Walls 9
Fast Track 22
Mr. Peepers's Nights 23
Hot Line,
by Ruth Gilbert 25
Best Bets,
by Corky Pollan 58
Sales & Bargains,
by Leonore Fleischer 72
***Cue* Listings** 73
London *Times*
Crossword 118
***Cue* Crossword,**
by Maura B. Jacobson 118
Classified
Town and Country
Properties 107
Strictly Personals 113

Cover: Illustration by Dan Kirk. *Top inset photos: left, by Bevan Davies, courtesy of the Pace Gallery's Ludwig Collection; center, by Ken Regan/Orion; right, by Ted Hardin.*

PRIL 15, 1991—VOL. 24, NO. 15. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, ıe City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate ıopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the first two weeks of July and the last ›o weeks of December) by News America Publishing, Inc., 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1991 by News America Publishing Incorporated. All rights reserved.** ›production without permission is strictly prohibited. Officers of News America Publishing, Inc.: K. R. Murdoch, Chairman; Martin Singerman, President; Paula Wardynski, Vice-President and ·easurer; Lawrence B. Kessler, Vice-President, General Counsel, and Secretary. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880- '00. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, rite Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

hotographs: top left, Joyce Ravid/Onyx; center left, Michael O'Neill; bottom ft, Ted Hardin; center, Ken Regan/Orion; right, Lauren Sorokin.


prepare
PURE WOO
The sewn-in Woolmark
is your assurance of q
tested fabrics made
world's best ... Pure Wo


r the inimitab
BARNEYS
NEW YORK

barneys new york leather bag $345. barneys new york italian wool suit $595, shirt $98.50, tie $58.50.

stnut hill cleveland dallas manhasset manhattan seattle short hills south coast plaza tokyo westport

AN
AFFAIR TO
REMEMBER

For that special occasion,
celebrate in style for the time of your
lives. Choose from flexible room
layouts, including our famous
31st-story Sky Garden Ballroom and
Terrace Penthouse, with outdoor
terraces and breathtaking views
of Central Park. Let the personalized
service of our highly trained staff
customize and creatively plan a menu
limited only by your imagination.
**Call our Catering Department for
more information, and let the
St. Moritz make memories that last.**

St. Moritz
on the Park
50 Central Park South
New York, NY 10019
(212) 755-5800

The STORK C.L.U.B

Linda Satin. From her career dress collection, the graphic trapeze in crisp black and white piqué. In p,s,m,l. In Modern Maternity on 2, New York. Also available in Bergen County, Garden City, White Plains, Tysons Corner, White Flint, Chestnut Hill, King of Prussia and The Gardens of the Palm Beaches.

bloomingdale's

CENTURY cafe

SERVING A
COMPLETE
MENU
UNTIL
MIDNIGHT

JUST
EAST OF
BROADWAY
132 WEST
43RD STREET
398-1988

A Theater of American Food.

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Assistant Managing Editors
Richard Babcock, Peter Herbst

Executive Editor
Deborah Harkins
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Photography Director
Jordan Schaps
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Joe Klein, Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Celia McGee, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley, Dinah Prince
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Nancy Angiello, Gillian Duffy**
Bob Ickes, Melissa Morgan, Edith Newhall
John Degen Pener, Christopher Smith
Assistant Editors: **Phoebe Eaton, Claire Perrault**
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Elizabeth Allen, Eileen Clarke, Stephen Dubner
Gia Kourlas, Rebecca Mead, Kate O'Hara
Robert Patronite, Robin Raisfeld, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Assistant Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Allen**
Art Staff: **Steven Davis**
Administrative Assistant: **Leah Weston**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Janice Grossman

Advertising Director
Beth Fuchs Brenner
Advertising Manager: **Betsy Cronen**
International Travel Director: **Jacqueline Johnson**
Food and Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Deanna Brown, Laura Henschel, Alan Katz, Mitchell Kreuch,
Sandra Mitchell, Mary Reckenbeil, Andrew Reed, Jill Seelig, Sarah V
Staff: **Patti Barteski, Barbara Cottrell, Sasha Harvey, Lisa Marin**
Sharon Marlowe, Kimberly Styler, Nina Tiger, Amy van den Broe
Advertising Coordinators: **Eleanor Bedosky, Sharon Y. Quinn**
Chicago Manager: **Nancy Lewis, 312-222-5600**
Detroit Manager: **Jeff Hannigan, 313-353-2537**
California: **SD Media, 213-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
France: **Marilyn Winters** Canada: **Victor Brown Associates**
Italy: **Carla Villa** Mexico: **Towmar** Texas: **Pattis/3M**

Marketing Director
Susan Breslow
Promotion Art Manager: **Laurie Berger**
Managing Editor: **Allan Horing**
Staff: ***Amy Asch, Stefanie Hirsch, John F. Kempa***
Brenda Lee, Elizabeth M. Sachs

Research Director
Mary Beth Petsky
Staff: **Karen Norberg, Eileen Ronan**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Mark Bristow, Kendra Callahan, Cynthia Co**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Ann McGloin, Greta Turke**

Associate Circulation Director: **Craig Reynolds**
Subscription Promotion Director: **Amy V. Lem**
Planning Director: **Charles Lung**
Managers: **Iris S. Blumenthal, Adrian Markoski, John Passalacqu**
Special Projects Manager: **Arthur McKinley**

Director of Finance
Jeffrey M. Arbeit
Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Sandra Birchenough, Ingrid Hayden**
Staff: **Patricia Adiletta, Antoinette Brody, Barbara Broughman**
Dorothy Heckmann, Robin Rosenblatt, Patricia Smith, Dahlia Thor
Deborah L. Toney

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **John Duffy, Frances Hyland**

Office Services Manager: **Mary Ann McCarthy**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Esther Gillyard, Priscilla Hood**
Catherine Jones, John Mabra, Rodney Madden, Joseph Markfeld
George Pogue, Virginia Spraggins, Ricardo Velez

Murdoch Magazines
President: **Leslie Hinton** Executive Vice-President: **Richard R. Hawke**
Executive Vice-President, Finance: **Gerard A. Fragetti** Vice-Presiden
Manufacturing: **Eugene J. Klein** Vice-President, Subscriptions: **Brian**
Beckwith Vice-President, *Single-Copy Sales:* ***John R. Amann*** *Vice-*
President, Group Sales: **Ira S. Garey** Research Director: **Ken Meltsne**

LETTERS

The Great Pretender

T ASTOUNDS ME THAT *New York* FEELS compelled to tell its readers what *really* happened to David Hampton because ohn Guare fabricated certain elements of *Six Degrees of Separation* ["Six Degrees of Impersonation," by Jeanie Kasindorf, March 25]. Art is taking the real world and arranging it in a way that will impart meaning to the otherwise obscure. It employs the rarest commodity of all in our most banal age—invention—which is oughly comparable to what David Hampton practices. Except that for the ime being, art is legal.

Stuart Spencer
Brooklyn

BRAVO TO JOHN GUARE, WHO RESUSCITATED his reputation as a presence in American heater at the expense of a charlatan who had whined his way into Manhattan's elite. By reminding us once again that fact s stranger than fiction, Guare opens our eyes to the modern-day carpetbaggers of he Big Apple. To David Hampton (a.k.a. David Poitier), I have only this to say: Why shouldn't someone do to you what you have done to countless others in the past and will probably continue to do in he future?

Ara H. Anasa
Manhattan

REAL-LIFE CON MAN DAVID HAMPTON hreatens to "go to *Outweek* and destroy a ew of those actors onstage with their closet lives." I think someone ought to remind Hampton that the practice of outng, disgusting as it is, was designed to heighten public awareness of gay life, not o be used by pathological liars who want evenge against those who have given hem more publicity than they deserve in he first place. Those actors worked hard o get where they are—unlike Hampton, who seems frustrated that he can't lie his way to the top!

Jonathan Broder
Manhattan

Pardon Our French

T WAS EMBARRASSING TO READ ABOUT NEW York's literati practically stampeding French cultural celebrities Annie Cohen-Solal and Bernard Pivot en route to the dinner tables, where they sneered at the kimpy servings of exquisite French food "The Days and Nights of Annie Cohen-Solal," by Dinitia Smith, March 25]. It reminds me of the story of the Frenchmen on the first Concorde flight from Paris to New York. They couldn't believe upon landing that they had already reached the United States—not until they looked out the window and saw all the overweight people on the ground.

Frederick Gabrielsen
Livingston, N.J.

ANNIE COHEN-SOLAL MAY HAVE TOLD DINITIA Smith that "they never taught the history or geography of Algeria" in the schools of Algiers, but my own experience differs. I am a year older than she, a pied noir who grew up a few miles east of Algiers. I remember learning in primary school about Jugurtha; Tarik ibn Ziyad, who gave his name to Gibraltar; the Almoravids and the Almohads; Barbarossa and Charles V; Miguel de Cervantes and the Barbary pirates; and so on. For several years, I had an hour of history and an hour of geography every week. In the centralized French system, public schools throughout Algeria followed the same curriculum, so I can't imagine my schooling was an isolated example.

Pierre Jelenc
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Playing Dirty Pool

I AM VERY CONCERNED ABOUT AN "INTELLIGENCER" item that seemed to imply that the Asser Levy Recreation Center, on East 23rd Street, is a plush, city-sponsored spa for the rich in an affluent neighborhood ["Healthy, Wealthy, Wise—$10 a Year," February 4]. One of the reasons for the mass exodus of middle-income families from the city is that people must move out of town to enjoy such benefits as good schools and convenient recreational facilities. Unless we want a city of the very rich and very poor, there must be some provision made to make it worth living here. So, instead of yelling, "Everyone with more than a survival income, out of the pool!" it's better to maintain the status quo by admitting a few fat cats. Besides, think about how much tax that $90,000 couple is paying the city. Even with a $10 club membership, they, too, are paying their way.

Sara Sheppard-Landis
Manhattan

An Absent-Minded Professor

AS A COLUMBIA-LAW-SCHOOL STUDENT, I was dumbfounded by the letter you printed from Columbia history professor Eric Foner in which he claims to have "seen none of the intolerance and mindlessness" described in John Taylor's January 21 article "Are You Politically Correct?" ["Letters," February 11]. Even a passing familiarity with the campus newspapers should alert Foner to the many politically correct attitudes. Law students calling themselves the "Diversity Coalition" have helped institute voluntary seminars on gender bias for all incoming students and have demanded the adoption of mandatory "sensitivity workshops"—a measure that approximates thought and speech control. Though nominated by the law-school student body to speak at graduation, Colin Powell and Desmond Tutu were disqualified by a student-government committee, which stated that the institutions these men represent discriminate on the basis of sexual orientation. Also, the college's student government moved to fund buses to the Washington peace rally. When confronted with demands for political balance, the student government announced that "war supporters" could also attend the rally.

David J. Impastato III
Manhattan

Nice Doggie

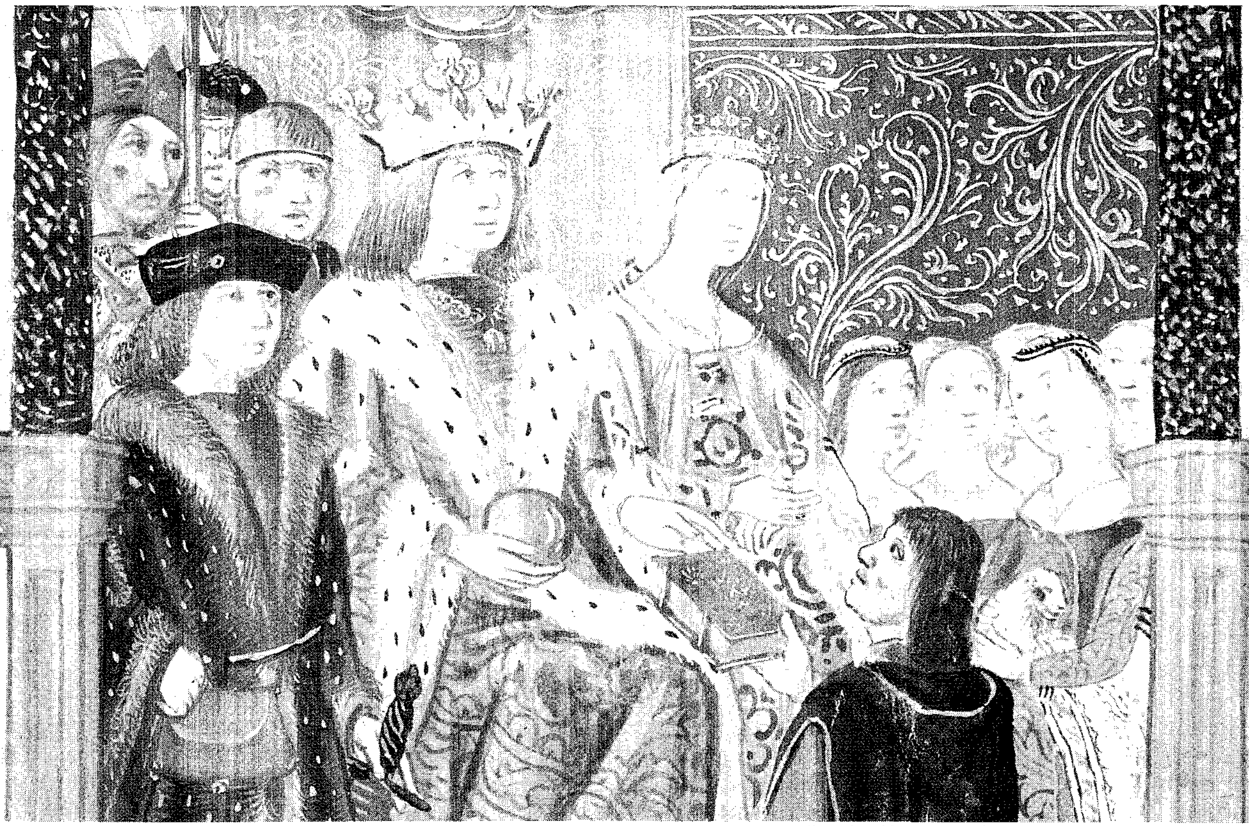
HAVING READ BERNICE KANNER'S EXCELLENT column "On Madison Avenue: Under the Influence" [March 25], we wanted to point out another equally effective public-service campaign addressing America's war on drugs: McGruff, the Advertising Council's Crime Dog. For the past ten years, McGruff has been teaching Americans to "take a bite out of crime." But since 1987, public-service announcements featuring McGruff on television, on radio, and in print have also been teaching children to say no to drugs. In a study conducted between 1987 and 1989 by the Media-Advertising Partnership for a Drug-Free America, children's attitudes toward drugs were found to be significantly impacted after exposure to the McGruff ads.

Roy Elvove
Senior vice-president
and management supervisor
Saatchi & Saatchi Advertising
Manhattan

Most Venerable Players

New York's ISSUE ON THE CITY'S TREASURES was itself truly a treasure. However, I must pass over Olympians like Daniel Patrick Moynihan to single out "Little Phil" Rizzuto [by Vic Ziegel, December 24–31, 1990]. Because I was a DiMaggio fan, I became a Yankees fan, and to me, Little Phil was like Little Joe, not so much because of his Italian heritage or the classiness as because of the home-run thing—the *liners*. What a man! What a treasure!

Robert L. Mullaney
Manchester, Conn.



Ferdinand and Isabella; Artist Unknown; 1492; Chantilly, Musée Condé

500 years before Ferdinand and Isabella discovered Columbus, we had discovered a new world of our own—brandy.

CARLOS I
LEPANTO XEREZ
ROMATE
Cardenal Mendoza
Gran Capitán
Gran Capitán Brandy Reserva
TERRY PRIMERO
SOLERA GRAN RESERVA
GRAN GARVEY
XEREZ
GRAN RESERVA
GRAN DUQUE D'ALBA

In 1492, Ferdinand and Isabella approved Christopher Columbus's voyage. Five centuries earlier there was another great discovery in Spain: distilled wine spirits. These were the grandfather of today's grandest spirit. Brandy.

Today, you can enjoy the finest in Spanish brandies: Brandies de Jerez Solera Gran Reserva. These brandies blend young spirits with older ones. And they are aged a minimum of 3 years, most averaging 10-15 years. There is no smoother, more consistent flavor anywhere.

Discover eight distinctive tasting brandies with 1,000 years of history behind them. They're well worth exploring. For a brochure and a list of retailers, call 1-800-BE-THERE.

Brandy de Jerez Solera Gran Reserva

Great brandies from Spain, the country that invented brandy

Conde de Osborne • Lepanto
Cardenal Mendoza • Terry Primero
Carlos I • Gran Duque de Alba
Gran Capitán • Gran Garvey

© 1990 Wines of Spain, New York, NY

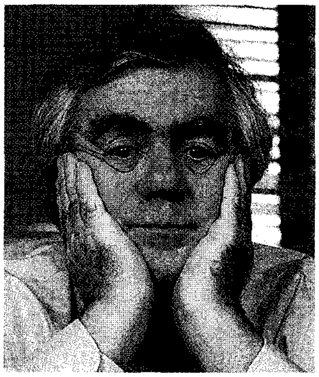
NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

RIGHT TO PRIVACY?...BULLY BOYS...A BRONX MEMORIAL...LIVING IN A MATERIAL WORLD

SENATOR ALFONSE D'AMATO



JIMMY BRESLIN

COLIN POWELL

MADONNA

D'AMATO TRYING TO KEEP LID ON

Will embattled senator Alfonse D'Amato have his dirty aundry aired in public?

D'Amato is being investigated by the Senate Ethics Committee, and sources say he politician is "working overtime" to make sure the hearings are private. The fifeen-month investigation has focused on accusations that he senator used his influence o benefit family, friends, and campaign contributors.

Sources say a public hearng would hurt D'Amato's 1992 re-election chances against such possible opponents as Geraldine Ferraro; Consumer Affairs Commisioner Mark Green, who leveled many of the charges; City Comptroller Elizabeth Holtzman; and Attorney General Robert Abrams.

The senator's spokeswoman ays the talk is "preposterous" and "not worthy of comment."

BRESLIN BRAWLING WITH MCALARY MEN

When New York *Post* columnist Mike McAlary lashed out at New York *Newsday*'s Jimmy Breslin, calling him a "bully" and likening him to "an old actress who envies the new set of legs," many were surprised that Breslin didn't strike back.

But some readers of both columns think Breslin is retaliating more subtly. "Breslin recently went after the 75th Precinct," says a source. "One of McAlary's better-known pieces profiled the 75. And Breslin's attack on the Patrolmen's Benevolent Association was clearly aimed at McAlary, who has been sympathetic to cops in the recent charges of brutality."

McAlary, however, says, "Those aren't my guys [in the 75th Precinct]. I hate the PBA. I think it should be blown up. . . . When Breslin goes after you, he yells in your face."

When called for comment, Breslin said, "[Why don't] you f---ing get lost?"

ASSOCIATE EDITOR:
DEGEN PENER

SWIFTY TOO QUICK ON MADONNA TRIGGER?

Literary agent Irving "Swifty" Lazar has been peddling the rights to Madonna's autobiography, but sources say the ambitious blonde never agreed to write the book in the first place.

"It was a bit of a fishing expedition on Swifty's part," says one source. "He figured if he could get high enough offers from the publishers, he could go to Madonna and persuade her to write it." Sources say that Lazar has talked to editors at Simon & Schuster and Random House and that some offers were nearing $4 million.

Late last week, Lazar denied published reports that he was close to a deal on an autobiography. Madonna's spokeswoman didn't return calls. "She's not doing an autobiography. She might do a philosophical book," says Lazar. Pressed for details, he changed his story: "There's no validity to anything about Madonna. Nothing is happening. There have been no discussions about a book."

POWELL TO HONOR PERSIAN GULF VICTIM

General Colin Powell will make an extra stop in the Bronx during his visit to New York later this month.

The Bronx-born chairman of the Joint Chiefs of Staff is throwing out the opening ball at Yankee Stadium and will also dedicate a Bronx park to the first New Yorker killed in the Persian Gulf war.

St. Mary's Houses Playground, at East 156th Street and Forest Avenue, will be renamed the Captain Manuel Rivera Jr. Playground, in memory of a Marine from the Bronx.

HAIR YESTERDAY, GONE TOMORROW

The Biltmore Theatre is on the block again—and this time, someone may get it for a song.

The 1926 Broadway showplace, where such plays as *Hair* and *My Sister Eileen* were performed, was declared a landmark in 1987; seven months later, it was damaged by arson and vandalism. Developer Samuel Pfeiffer sold it in 1988, but the would-be buyers, who were to pay $5.35-million, defaulted. Pfeiffer put it on the auction block in 1989 but rejected the highest bid: $5.25 million. A spokeswoman for Properties at Auction, which will handle the sale, says that the 131,000 square feet of air rights on 47th Street will be sold separately. She adds, "Pfeiffer is just looking for someone with the cash to take the place off their hands once and for all."

FOR SCUD STUD, ROSE IS NOT A ROSE

NBC News correspondent Arthur Kent, who was dubbed

Photographs: left to right, Julie Burstein/Photoreporters;Peter Freed/Sygma; J.L. Atlan/Sygma; Michael Verhoeven/Sipa.

A MATTER OF DISTASTE...AVENGING ACCORDIONIST...THE STORY ON MAURY...THE LIZ BIZ

the Scud Stud during the Gulf War, is getting more and more uncomfortable with his new sex-symbol status.

Last week, four dozen red roses arrived at the *Today* show, where Kent was a guest. The handsome Canadian, who has been taking great pains to portray himself as a serious journalist, was "very embarrassed," according to a source. Some NBC insiders are even worried that Kent may have an obsessed fan on his hands. "That many flowers raised a lot of eyebrows," says the source.

A spokeswoman for NBC confirmed that Kent had received the roses but said, "He doesn't want the attention to trivialize the situation."

……

WILD AT HEART SCRIBE GETS TAMED

Some bookstores and radio shows are shying away from signings and interviews with Barry Gifford, who has just published *Sailor's Holiday.* The novel is a sequel to *Wild at Heart,* on which David Lynch based his 1990 movie starring Laura Dern and Nicolas Cage.

"There's a feeling that it goes too far," says a publishing source, "even though there's just one lesbian scene."

Gifford wasn't talking, but a spokesman for Random House, the book's publisher, confirms that there have been some problems. "A couple of radio shows have passed," says the spokesman, "and there was one bookstore that backed out of a book signing, saying, 'It's not in line with what our customers want.' "

……

SINGER STEWING OVER *TOXIC* TAKEOFF

Phoebe Légère is furious that she's appearing on television—with someone else's voice.

The singer is charging that Yvonne, an accordion-playing character on the television cartoon show *Toxic Crusaders*—which goes into syndication this summer—was originally created by her for the movies *Toxic Avenger II* and *III.* "They used my face, my body, my costumes, but instead of using my voice, they have a girl with a terrible voice, and the terrible voice comes out of *my* mouth," says Légère, who is currently playing her own accordion at the Ballroom.

Troma, Inc., which produced the movies and later sold the television rights, and a spokeswoman for the show would not comment.

Légère, who is looking into legal action, is especially upset that Yvonne is ridiculed for being a bad singer. "I'm emboldened by the Peggy Lee suit [against Disney]," she says. "They are making fun of me. It just ain't fair."

……

RAPHAEL SEES RED OVER RAID BY RIVAL

A feud is brewing between tabloid-television hosts Sally Jessy Raphael and Maury Povich.

The trouble started when Povich began wooing one of Raphael's top producers to head up his own program, *The Maury Povich Show,* which premieres this fall. Then, last week, Raphael's executive producer, Burt Dubrow, abruptly decided not to run an hour-long interview that Povich had done to promote his new book, *Current Affairs.* Dubrow also fired the departing producer, who had not yet given notice but who was, Dubrow believed, attempting to hire away staff members while still working for Raphael. A spokeswoman for Povich's program would say only that Povich had not yet hired an executive producer.

"That's raiding," says Dubrow, who confirms the story. "Maury came on our show to sell his book knowing this. That's the reason I'm holding the show right now. I have nothing against the producer. I think Sally feels used, and she's hurt."

……

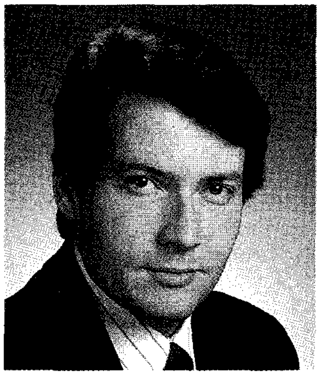
WHO WAS IN LINE TO BE LIZ

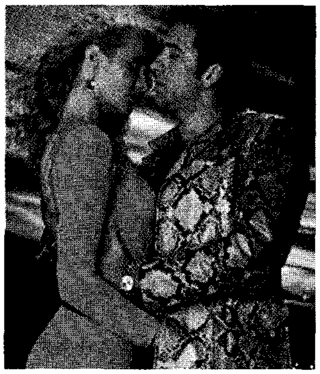
TALKING TO TAKI: Columnist Taki Theodoracopulos, better known simply as Taki, was approached by editors at the *Daily News* about replacing Liz Smith, who jumped ship for New York *Newsday* in late March. "Someone—I didn't know who they were—contacted me asking me if I was interested," says the *London Spectator* columnist, who in June begins a column in *Connoisseur.* "I said I was very flattered, but I didn't think I was heavyweight enough. So yes, they did call me, but fat Robert Maxwell [the *News's* new owner] didn't exactly break down my door."

Richard Johnson, who wrote the New York *Post's* "Page Six" and was at Robin Leach's *Preview* program, got the job. Editors also talked to Charlotte Hays of the Washington *Times* and "Page Six" veteran Susan Mulcahy (who declined because, she says, she's happy as editor of *Avenue* magazine). The paper's own society columnist, William Norwich, was also interested.

NEAR BEER: Dean & DeLuca will soon be competing with Coors, Miller, and Anheuser-Busch. The upscale food purveyor is developing its own brand of beer—perhaps herb-flavored. "We're looking at it and tasting it," says Giorgio DeLuca.

……


ARTHUR KENT


A SCENE FROM *WILD AT HEART*

PHOEBE LÉGÈRE

DEAN & DELUCA

Photographs: left to right, Al Levine/NBC; Stephen Vaughan; Robin Thomas; Donal Holway.

WILLIAM LAXTON

STEVEN STOLMAN
Black Label

BERGDORF GOODMAN

We're perfecting our swing. Steven Stolman's color blocked, fibranne swing dress. $365. From the new Spring collection, on Six. 872-8950.

The National Interest/Joe Klein

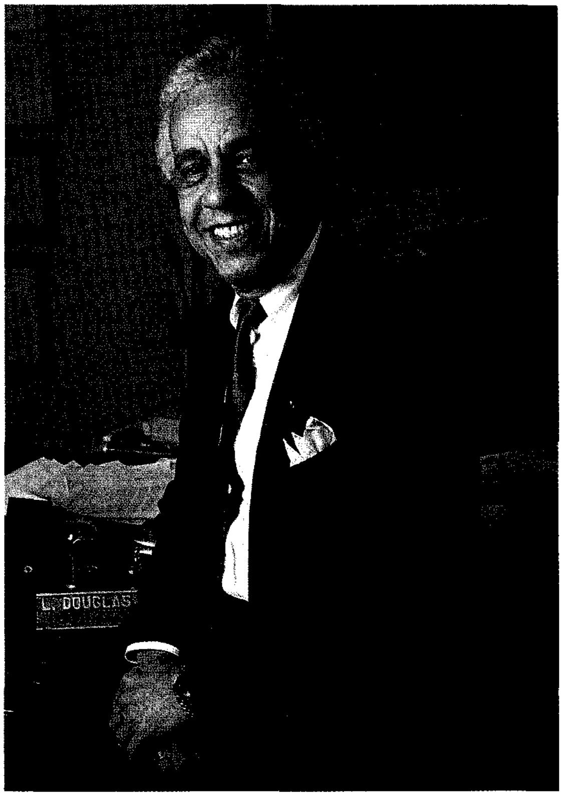
A WALK ON THE WILDER SIDE

THE DEMOCRATIC RACE STARTS

"SPENDING HASN'T SOLVED ANY PROBLEM, anywhere," the governor of Virginia said expansively, leaning back in his chair. "We make the mistake in this country of believing that throwing money at problems solves them."

Boilerplate, right? You've heard it a thousand times before. But consider the source: L. Douglas Wilder, 60, the governor of Virginia, a Democrat and the grandson of slaves. He is gleefully sailing into the conventional wisdom of not only his party but also most civil-rights "leaders" (a concept Wilder and others are making—finally, happily—anachronistic by their unwillingness to toe a pigmentary party line). "What [has] spending money accomplished?" he goes on. "You've got more dropouts, more teenage pregnancies, more drugs, more crime. . . . They say we've got a problem with kids. What do you do about it? Spend more money. . . . They talk about the decimation of the black American male. What do you do about it? Spend money. Well, maybe so. Maybe you do need to spend a little more on some things—but you need to think it through. You need a plan."

And furthermore: "Democrats have to fight [for the presidency in 1992] or we'll lose the opportunity to redefine the party. For so long, we've been perceived as the party of tax and spend, soft on national defense, soft on crime, anti-business, catering to the interests of only a special few. . . ."



VIRGINIA'S WILDER: *The great right hope?*

This is where 1992 begins. Doug Wilder is an early kibitzer, the first elected official to establish an "exploratory" presidential fund-raising committee. His campaignlet is equal parts hope, hype, and history—a long shot, clearly, but one that may pose a vexing challenge to the more "serious" Democrats soon to join him on the stump. "The governor has become an interesting guy over the past year," says Paul Goldman, chairman of the Virginia Democratic Party and Wilder's political alter ego. "I think he will become even more interesting as time goes on."

Goldman is pretty interesting himself. He is a wildly creative political entrepreneur—a slight, rumpled lawyer from New York who wanders about Richmond in a battered trench coat, thinking dangerous thoughts. The Washington *Post* recently called him Wilder's "pit bull," but he is more pit sophist, a rhetorical terrorist planting explosives beneath the Democrats' most cherished fundaments.

In the course of a meal (he eats only baked potatoes), Goldman *disses* all comers: "Mario Cuomo has been practicing Reaganomics in New York State," he says. "He cut taxes for the rich, ran big deficits, and heaped a bunch of regressive taxes on the middle classes. . . . You can say that I said that with a smile, kind of joking. You know?" Right. Goldman also has a bone to pick with the moderate Democratic Leadership Council (DLC), which appropriated the "New Mainstream" slogan Wilder used in his stunning 1989 gubernatorial campaign. "What have they ever done?" he asks. "They're the guys who think the Democratic Party has been too closely identified with certain minority groups." (But Wilder is expected to attend the DLC's Cleveland convention next month.)

All of which has a purpose. Goldman and Wilder are planning a classic outlaw campaign. They don't want their "new mainstream" confused with any of the other rills trickling toward the presidency. They intend to stand outside the established party structures—as far as possible from the traditional liberalism symbolized by Cuomo and even farther from the political collusion practiced by the congressional leadership on such issues as the S&L scandal and last year's budget deal. "We have a two-party system in this country," the governor says. "The party inside the Beltway and the party outside the Beltway."

The boldest part of the strategy is the notion of running against George Bush and the GOP—from the *right* (on certain issues). "They are the real big spenders—big borrowers and big spenders," Goldman says. "You've got to cut the budget, weed out the fat, and put the money where it's needed. You've got to stop heaping regressive taxes on the middle class. Put [the GOP] on the defensive—make them explain how the deficit grew after they passed all these taxes to close it. Let them spend a few months defending their budget deal. I'd like to hear it."

Pretty cute: The first black governor since Reconstruction runs for president as a fiscal conservative. But there is solid political logic to it as well. The only two Democrats to wrest the White House from the GOP since 1950 did it by running to the right of their opponents on at least one significant issue. John F. Kennedy had the "missile gap" in 1960; Jimmy Carter had his born-again, post-Watergate morality in 1976.

Unfortunately, Wilder seems more Carter than Kennedy. He is a one-term southern governor with a rather thin record of accomplishment. (The resemblance will be even stronger if Wilder manages to exorcise Jesse Jackson, as Carter took care of George Wallace in the 1976 Florida primary.)

Wilder's substantive claim to fame has been his willingness to close a $2.2-billion gap in Virginia's biennial budget (of $26-billion) without raising taxes. "When the gap was $150 million, some people in my party said, 'You can't just *cut*. People will get hurt,' " he purrs. "When it reached $400 million, they said, 'Uh-oh. Gotta raise taxes now.' Well, we've cut $1.4 billion without *touching* education, social services, or anything else of consequence. . . . I don't see any cause to raise taxes in the future, either."

There is somewhat less here than meets

Photograph by Tim Wright/Gamma-Liaison.

the eye: The difference between $1.4 billion and $2.2 billion is about $800 million in so-called one-shots—money taken from state-lottery, school, and highway-construction funds to close the deficit. As for the rest, Wilder hasn't had to deal with the truly painful cuts that governors in New York, California, and Massachusetts (among others) have faced—no layoffs of public employees, no major service reductions. "It's been a lot of paper clips," said a high-ranking state official. "Good stuff, but the hard part is yet to come. Next year, he's going to have to do it without one-shots, which probably means going after some of our 110,000 state workers."

In addition to cutting the state budget, Wilder also . . . well, he hasn't done all that much. "It's kind of lucky the fiscal crisis came along," says a local politician, "because it gave Doug something to do. He's not an idealist, a true believer. A lot of people thought he'd be easy to beat because he'd have a liberal-activist record from his days in the state senate. But surprise: It just wasn't there."

The absence of any serious policies or philosophy is apparent in even a brief conversation with the governor. He is a charming man with a cloud of white hair and a voice that is the political equivalent of hot tea with lemon, honey, and a splash of bourbon—a spectacular instrument. But when asked what he'd actually *do* after he's saved all that money, he wanders off into platitudes and culs-de-sac. The final effect—hair, voice, rhetoric—is something akin to fog.

This, however, is not a serious political handicap: You can get pretty deep into a presidential campaign before actually having to *say* anything. And Wilder will perform a valuable service if he does nothing more than what he's doing now—challenging his fellow Democrats on the basics. "You can't just go around promising things," Paul Goldman says. "If you can't deliver on *one* promise, what makes you think people will believe it when you promise five more new programs?"

A clever gambit; a lot of nice angles. It'll be fun to see how the likes of Mario Cuomo, Al Gore, and the other usual suspects deal with a black opponent who comes at them from both the populist left and the tightwad right. "This guy is vastly underestimated," says Democratic analyst Bob Beckel. "People say he's running to be vice-president. I don't know: This is a tough dude. He pulled off the biggest single upset in memory when he won that race for governor. He can go toe to toe with anyone."

For now, Doug Wilder sits comfortably in the seat that was once Patrick Henry's, Thomas Jefferson's, James Monroe's—secure in the knowledge that he's already made some history, tickled by the prospect that he may be about to make a little more. ■

Exclusively ours
from Pancaldi
Spring's newest sandal
in black patent,
pearlized white, bronze,
silver or platinum
gold leather. From Italy.
5 1/2 to 10 1/2B. $195.
Salon Shoes on Two.
872-8940

PANCALDI
PANCALDI
PANCALDI

BERGDORF GOODMAN

The Executive Mother

The finest maternity fashions
for office and leisure

We are pleased to introduce the finest layette for your baby, in comfortable, natural fibers. Please call for information about our full line of newborn apparel, underwear, bedding and accessories.

Bring this ad in and receive a free gift for yourself or your baby.

One per customer, no purchase necessary; while supplies last

The Executive Mother®

Open seven days
757 Third Avenue • (212) 753-4993

GOOD NEWS
FOR PEOPLE WITH
STRONG EYEGLASS
PRESCRIPTIONS.

Finally, a fashionable, lightweight, ultra-thin lens is available to people with strong eyeglass prescriptions. The new XPT™ lens will reduce your eyeglass thickness by up to 40%.

REGULAR LENS

GRUEN XPT™ LENS

In addition, the XPT™ lens provides increased safety, increased scratch protection and absorbs 99.9% of ultraviolet light. These revolutionary lenses and a great selection of frames are now available at—

gruen optika

1225 Lexington Ave. at 83rd St.
(212) 628-2493

599 Lexington Ave. at 53rd St.
(212) 688-3580

1076 Third Ave. at 64th St.
(212) 751-6177

2382 Broadway at 87th St.
(212) 724-0850

New York's Premier Optician

On Madison Avenue/Bernice Kanner

ORBITING SATURN

RED, WHITE, AND NEW: *Country lanes, go-carts, and newlyweds pitch Saturn's high tech.*

LAUNCHING GM'S NEW NAMEPLATE

THE TIME AND TONE ARE RIGHT, THE STAKES high. Patriotism is full-blown and anti-Japanese fervor building as the lyrically euphoric Americana ads—designed to promote Saturn, the innovative General Motors car built to take the road back from the imports—begin to orbit New York.

In one introspective spot, an auto worker poignantly recalls the glory days of the sixties—shattered by the oil embargo—and talks about his recent decision to "start a clean slate" with Saturn. In another testimonial, a ten-year-old boy narrates shots of his family and confesses his relocation fears—that the new kids in Spring Hill will be nerds and that he won't find work. (He does—as a newsboy.) But now that his dad is building cars at the new $1.9-billion plant on the site of a former horse pasture, everyone has adjusted—except his dog, Emmett, who's still not accustomed to the cows.

These and five other understated teaser ads combine soft-focus scenes of family life (most of those "real" people are actors), plain but lyrical language, odes to nature, and flashing glimpses of the factory and car. "A different kind of company. A different kind of car," declares the tag line. There is no mention of General Motors—an intentional omission.

Like so much of the advertising created by the California-based Hal Riney & Partners, the Saturn spots, with their gentle, sentimental, down-home tone, celebrate rural America. This is the agency that devised the evocative "All the Best" spots for Gallo wines—wedding scenes in California vineyards, set to vibrant *Chariots of Fire*–type music; the wry and whimsical Bartles & Jaymes series; and slices of romanticized French life—lined peasant faces, joyous schoolgirls—for Perrier.

Hal Riney narrates many of the spots. It is his resonant, laid-back western drawl that pitches Alamo Rent a Car, and his was the quiet, reflective voice of the "It's Morning Again in America" spot, which helped re-elect Ronald Reagan.

Riney is aiming to strike the same chord twice. "It's spring in Spring Hill, Tennessee," he says in his distinctive whiskey baritone; the metaphor for a new day in American politics has been transmuted to one for the birth of a new car. But, says *Advertising Age* columnist Bob Garfield, this turf may be too well trampled to make a pitch effective. He wonders if, with that "pail of fresh eggs on a misty country morn" imagery, Saturn is trying to sell cars or run for Congress.

Still, that front-porch style helped Riney drive off with the $100-million account in May 1988, beating out an initial field of 50. The review committee, which included two future Saturn dealers and a representative of the United Auto Workers, asked that the prospects critique other car advertising, identify target markets for Saturn, devise creative ways to be compensated, and describe how the agency would reorganize to handle Saturn's business. (Six months before, Riney had resigned the massive Gallo account; that broadened the agency's focus from one major account to many smaller ones.)

Riney played the right cards. It envisioned Saturn's audience as the younger, import-oriented crowd. The agency, based in California, where imports account for half of car sales, was big enough to handle the account—the largest ever for a new product—but small enough so Saturn could command its total involvement. Riney promised that its ads would talk to people in a different way: No spots with a car going down a wet, windy road with pylons. "Today advertisers are selling emotion and image more than substance," Hal Riney has said.

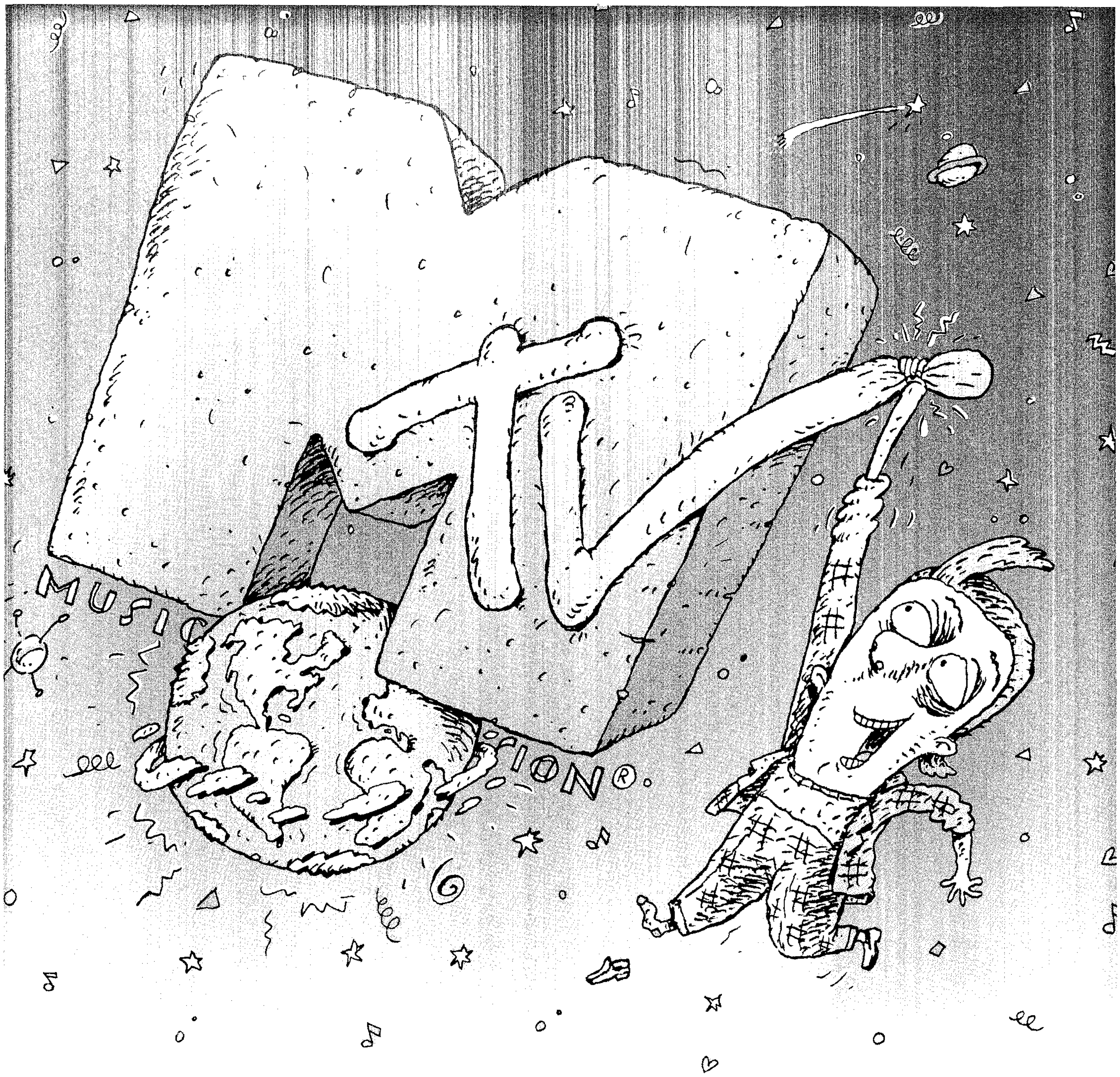
The practical little Saturn, the first nameplate to join General Motors since Chevrolet in 1918, is a full-barreled, eight-year, $3.5-billion attempt to halt GM's slide. Over the past decade, the company's share of the U.S. market tumbled from 46 percent to a low of 32 percent. Almost from the project's beginning—in July 1982, when Saturn was named for the rocket that carried American astronauts to the moon—clouds formed. Saturn's first president died three weeks after taking office. Soon after sales began on October 25, 1990, it became clear that even with its new, Japanese-factory-style production techniques, the car was not exempt from quality problems.

There were faulty door seals, improperly vibrating engines, and other snags; early on, Saturn reportedly produced only half the number of cars planned. Several "retailers" (of a projected 130 dealerships, there are currently 69 in the nation—8 in the New York area) couldn't open, and Saturn agreed to waive franchise fees to dealers left carless. Then, in February, Saturn recalled almost one fourth of the 4,000 cars it had sold in order to fix a faulty mechanism that allowed the two front seats to slip backward unexpectedly.

The initial problems have been corrected, says Saturn spokesman Mark Tanner. Nearly 400 cars a day are coming off the mile-long assembly line. And 98 percent of Saturn's first 500 buyers have said they'd recommend the car to their friends. From October through March 20, 7,335 Saturns sold. Most went for considerably more than the base price of $7,995.

But there were marketing hurdles. "The world wasn't exactly waiting for a new car," concedes Sal Triano, Riney's Northeast-account supervisor on the Saturn account. Not only that: Recession-scarred consumers are putting off buying (new-car sales in 1990 were down 5.1 percent from their 1989 level), and consumers are

Photograph by Donal Holway.



You can grab it, but you can't shake it.

Not that you'd want to, anyway. Because if you're like most of our viewers, you're between 18 and 34 years old and watch an average of 2½ hours of MTV every week. Which means that you must like it.

But why do you like MTV so much?

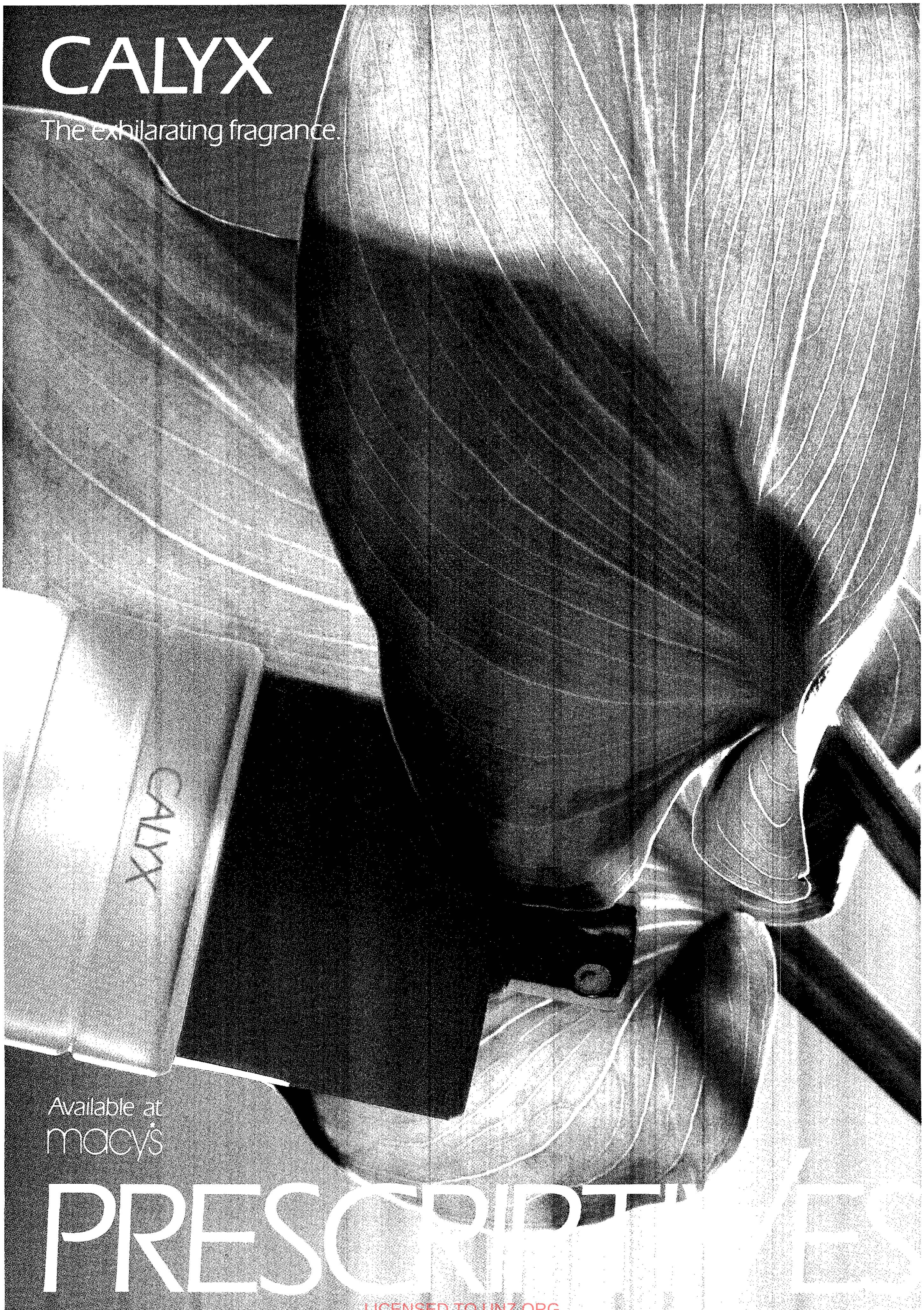
Maybe it's because MTV is a reliable source of what's new, what's hot, and what's cool. Maybe it's because nobody else even comes close to shaking up your world like MTV does.

Whatever the reason is, just keep on watching. And leave the shaking to us.

MUSIC TELEVISION®

YOU CAN'T OUTGROW IT.
IT'S JUST TOO ENORMOUS.

© 1991 MTV Networks. All rights reserved.


CALYX
The exhilarating fragrance.
CALYX
Available at
macy's
PRESCRIPTIVES

skittish about unproved brands. Still, 50 percent can at least recognize the name "Saturn"—up sharply from one percent six months ago.

Saturn ads shouldn't blare "Buy American," says Joe O'Neill, the newly ensconced creative director of Riney's New York office. "But we know that a lot of traditional import buyers want to be won back and wish there were a domestic alternative."

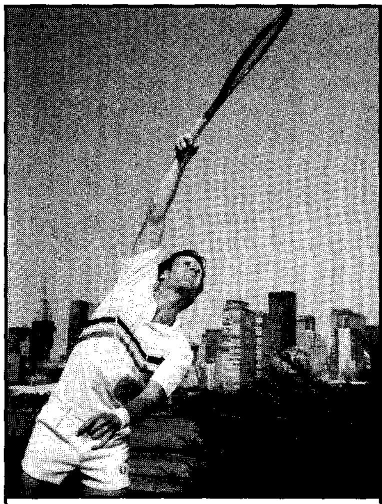
Riney aims to show Americans that at last there is one—and that it's a radical departure from old-style Detroit products. First come teasers that try to inspire trust in the company by focusing on the dedication of the pioneer auto workers who often take pay cuts to start life with a new company. Then come more product-specific TV and print ads that focus on innovations. Billboards concentrate on Saturn's freshness: "You can't buy a newer car," says one. "Not this year's version of last year's anything," says another. "Everybody has options. We have an alternative," boasts a third.

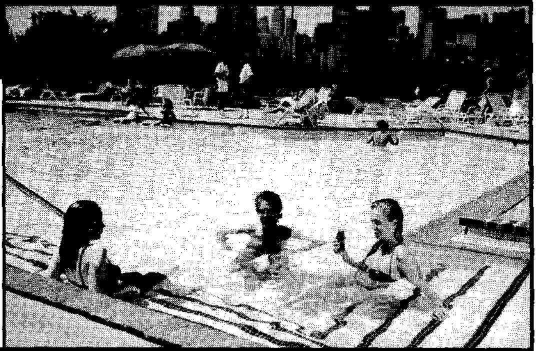
The Saturn campaign could, conceivably, have a positive rub-off on Riney's $45-million New York satellite. Founded in October 1986, when Riney bought itself back from Ogilvy & Mather, the branch has struggled to establish a foothold here. Last month, the New York office lost the $5.5-million Carvel account after just a year. New York still handles Fuji film, Rolm Telecommunications, and Mutual of New York. "New York hasn't been a total bomb," says worldwide president Jim Travis, "but we have not been a thriving enterprise. Now we're set to be one."

The office had been bogged down by a lack of consistent creative leadership. In and out went Bob Cox, and last year, after just eleven months, Helene Spivak left to become creative director of Young & Rubicam. But now there is a new team, including Joe O'Neill (who created, among other campaigns, Club Med's "Antidote for Civilization" and the stunning "Birthplace of Good Times" for the Irish Tourist Board) and general manager Jerrold Gottlieb, who left J. Walter Thompson this past November as director of account management.

As for Saturn, its galaxy is full of meteorites. For one thing, Saturn's competitors have not slept through the birth of this new star. Honda, for instance, has developed its own state-of-the-art U.S. car-building operation. For another thing, sales of small, inexpensive cars have fallen—along with gasoline prices—since 1983. (And indeed, manufacturers have found that small cars are not very profitable.) What's more, the track is strewn with wreckage from past blunders like the Edsel and the Vega, GM's seventies attempt to build a small, inexpensive car as good as the imports. But maybe this time GM can woo America home. ■

LOOKING FOR AN ACTION FLICK SHOULDN'T BE AN ADVENTURE.
CALL 777-FILM™
Your what where and when guide to the movies.
NEW YORK MAGAZINE MovieFone® A service of your local theaters. HOT 97 FM

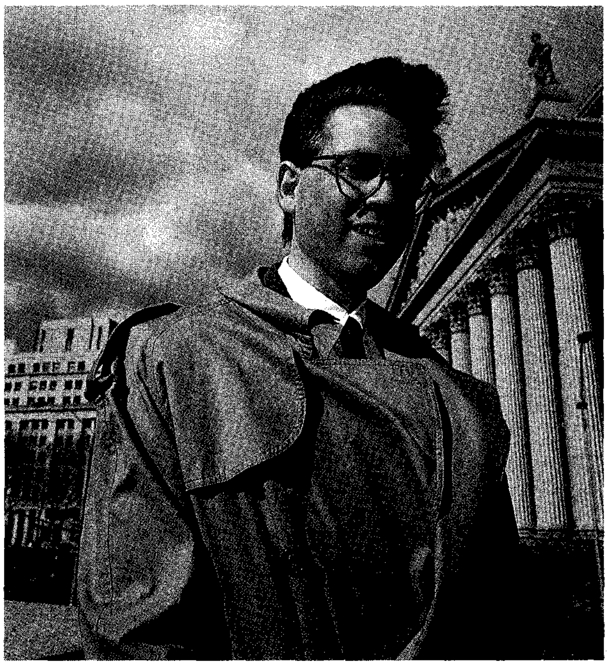




20 meticulously groomed Har-Tru courts
70' heated outdoor pool and outdoor jacuzzi
PLUS...
■ Player matchmaking
■ Dining at our fine restaurant, *East River Grill*
■ Mini bus service
■ Special summer memberships
CALL 718.937.2381
East River Tennis Club
44-02 Vernon Blvd., Long Island City (only 10 minutes from Midtown!)

The Bottom Line/Christopher Byron

LAWSUIT FEVER



AN AMERICAN DILEMMA: *Writer Walter K. Olson.*

IS LITIGATION CRIPPLING BUSINESS?

A QUICK CANTER THROUGH LAST WEEK'S business pages uncovered some interesting factoids about the legal profession and what it is doing to American business.

In San Francisco, clever lawyering may enable the inventor of the waterbed to collect more than $2.8 billion in damages as a result of a $4.8-million patent-infringement award. In New York, investors have begun grabbing for the stock of a small and floundering real-estate and gas-meter company as word has gotten around that the firm stands to collect $1.8 billion in a lawsuit against three large and prosperous trucking companies.

Stories like these are why a book to be published later this month by Walter K. Olson of the Manhattan Institute (*The Litigation Explosion;* Dutton) will be enjoyed by any businessman who hates lawyers. It's become a familiar complaint that the "lawsuit industry" is crippling U.S. business. But Olson's book, if amusingly one-sided, is by far the best account yet available on how things got that way—and what to do about it.

Olson argues that America has gone suit-happy because, quite simply, it has "deregulated" the lawsuit business. Unlike Britain's courts, which also have a common-law tradition, those in the U.S. have always been widely available to parties wanting to redress a wrong or press a complaint. But beginning in the sixties, theories of judicial activism got out of hand, as misguided judges made it far too easy for plaintiffs to start suits on fanciful claims, then bombard defendants and third-party witnesses with "discovery" orders seeking evidence later on.

"Over the years, we've made it easier to get into court," says Paul J. Bschorr, a partner at New York's White & Case, who heads the American Bar Association's section on litigation. "But at least with respect to discovery matters, I'd say yes, we've gone too far."

According to Olson, we've in fact gone way too far, turning Americans by the millions into people who don't want to step out the door without first checking with a lawyer. In divorce and parental-custody battles, the evil genie of litigation now "seizes on former love and intimacy as raw materials to be transmuted into hatred and estrangement." In business, "it clogs and jams the gears of commerce." In tort actions, "it torments the provably innocent and rewards the palpably irresponsible."

Litigation has become, Olson asserts, "the special American burden, the one feature hardly anyone admires of a society that is otherwise envied the world around."

Olson argues that one of the key areas of abuse involves so-called pretrial discovery—the subpoenaing of documents from adversaries and the taking of sworn testimony in depositions. Courts in other countries keep such evidence-gathering techniques under tight control. But American courts have let them expand to the point of recklessness.

"I've been a lawyer for 26 years," says David Samson, co-chairman of the ABA's Pretrial Practice and Discovery section, "and I can say from my own experience that discovery work *has* become more expansive and cumbersome."

Originally, the idea behind discovery was to lower the cost of litigation by enabling lawyers to find out the facts of cases earlier, thus encouraging settlement before the parties ever got to trial. But over the years, it has been the discovery process itself that has driven up costs, as lawyers have seized upon it to send their fees into orbit.

Olson quotes a typical horror story from Nicholas deB. Katzenbach, house lawyer to IBM while the company was in the eleventh year of defending itself in an antitrust action. Katzenbach complains that lawyers for another company in the suit deposed IBM's chairman for 45 straight days on such subjects as the date when he became the boss, the square footage of IBM's plant in Poughkeepsie, and the address of the corporate offices in Westchester.

What's to be done? The best way to halt the proliferation of suits also happens to be the most obvious: Adopt the so-called English Rule, which is followed not just in Britain but in most other civilized countries. Basically, the rule allows a successful defendant in a lawsuit to recover his legal costs from the party that sued him—a formula certain to discourage plaintiffs from filing close-call suits in the first place.

Trial lawyers have fought the adoption of the English Rule for years. But Olson says there are still plenty of things that can be done in the meantime. Take punitive-damage awards in civil trials, which have by now become more ruinous than the worst criminal fines on the statute books. Olson argues that states should follow the lead of Colorado and scrap the civil law's "preponderance of the evidence" rule—which he defines as "50 percent plus a smidgen."

In its place, Olson would like to see something closer to the "beyond reasonable doubt" standard that prevails in criminal trials.

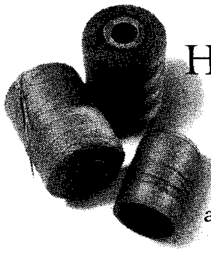
Any judge with guts and common sense should also prevent so-called expert witnesses from bringing their testimonial "junk evidence" into the courtroom. Hiring these traffickers in pseudo-facts normally has no other purpose than to make a shaky case appear convincing to gullible jurors—while forcing the other side to bring in its own parade of counterphonies.

Many of Olson's ideas will be familiar to lawyers and informed laymen alike. But he argues them with an elegance, wit, and understated passion that is a delight to encounter. So buy this book, read it, then give it to a lawyer; if nothing else, it will show him or her what good writing is all about. ■

Photograph by Robin Holland.

BY THE TIME YOU FINISH READING THIS AD

You may hate the place where you bought your last suit.



Hate, did we say?

That's certainly a strong emotion. And how emotional can a person get over a suit?

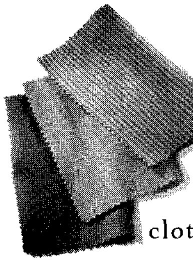
We think very. More than just a piece of clothing, a suit is a reflection of yourself.

And perhaps you haven't realized it, but those suits hanging in your closet weren't made with you in mind.

Most likely, they were glued together in another country, and shipped to a store that knows nothing more about clothing than how to sell it.

We think that's a mistake.

From our Biella Collection



At Saint Laurie, we can sell you the perfect suit because we do what no other New York clothing store does. We make them ourselves. Right upstairs, in the very same building where you buy them.

Would you like a Super 100's wool suit, in single-breasted instead of double?

SAINT LAURIE
Merchant Tailors
NEW YORK

A three-buttoned style in a size 46 long instead of a 40 regular?

Or do you need a model with a 34-inch trouser waist, to go with your 44-inch shoulders?

No problem. If you don't find what you want from our selection of 10,000 ready-made suits, we will make it for you. At no additional cost.

And we create each suit by hand, with needle and thread. Which makes them, at $395 to $695 with free alterations, better crafted than designer labels at twice the price.

So forget the animosity you may now feel toward the place where you bought your last suit. And visit the place where you're going to purchase your next.

SAINT LAURIE
Merchant Tailors

Saint Laurie Ltd. 897 Broadway at 20th St. New York City 10003 (212) 473-0100

Mon-Sat 9:30 to 6 (Thursday till 7:30) Sun 12 to 5

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Tears and a Clown

RICK REYNOLDS DOESN'T want you to get the wrong idea. Just because he can't stop talking about how great it feels to nuzzle his wife in bed, and just because he wants everyone to stop saving that last cookie in the bag for a special occasion and eat it right now, to *enjoy the moment*—all that doesn't mean he's a Robert Fulghum robot, or a nauseatingly nice Californian. "I'm a dark, morose son of a bitch," Reynolds says.

His macabre childhood certainly gave him plenty of reasons to be depressed—and in a sold-out nine-month run, Reynolds spilled his heart all over a San Francisco stage. This week, he brings his combination of stand-up comedy and real-life tragedy, a monologue called "Only the Truth Is Funny," to the Westside Theater.

Reynolds is backed by some show-business heavyweights. Jack Rollins is David Letterman's executive producer; with Charles Joffe, he's also Woody Allen's executive producer. Rollins and Joffe had sworn they'd never take on another client, but after seeing Reynolds swing from a story about his mother's electroshock treatments to belly-laugh one-liners, they couldn't resist.

Reynolds: "I'm a morose son of a bitch."

Reynolds, 39, had been moderately successful for nine years on the comedy-club circuit. But he quit after growing disgusted with lowest-common-denominator laughs. "I'd do crowd-pleasing stuff about my wife's big butt that totally embarrassed me," Reynolds says. "But when you're doing your second show in Cincinnati, you've gotta have your big-butt material."

So Reynolds and his wife left shallow Los Angeles and bought a house in suburban San Francisco. He started appreciating "the little things" and felt compelled to tell people how happy he was—and what a change it's been from his boyhood misery. Reynolds's stories about his father's drowning and his mother's unraveling give his current show moments of frightening drama.

But most of Reynolds's monologue is about the reasons he's found to love life; the birth of his first child three months ago added an uplifting finish to the show. Will his West Coast positivism play Off Broadway? "People are the same," Reynolds says. "I don't have a touchy-feely streak in me—look, I wish the Pillsbury Doughboy would get bleeding hemorrhoids. But people have to recognize the great stuff in front of them every day."

And besides, Reynolds is driven by a good old base motive—he wants to be famous. "Who cares if your obituary says MAN FOUND IN POOL OF BLOOD?" he says. "Wouldn't it be so much better if it read RICK REYNOLDS FOUND IN POOL OF BLOOD?" C.S.

CITYSIDE

RADIO DAYS

THE OVERALL EFFECT MAY seem Orwellian, but the new blaring broadcasts on your morning bus are meant as a favor.

The messages are public-service announcements played over amplified radios mounted next to the driver. They can be as simple as a monotone reminder of the time and as complex as an explanation of tangled traffic.

"I'm sure you've been on stalled subway trains and heard the proverbial 'Thank you very much for your patience,' " says Transit Authority spokeswoman Caren Gardner. "Well, that doesn't tell you very much, and this is our Year of the Customer."

Though there have been budget problems, the TA has spent $40 million on the new radios, which started appearing in January. The idea is to provide better emergency contact and to help drivers avoid "bus bunching." Supervisors at bus headquarters in East New York stay tuned to traffic reports on commercial stations and relay the information to drivers.

The radios—installed in about two thirds of the fleet's 3,600 buses so far—also remind drivers to adjust their right-hand mirrors and turn on their headlights in the rain.

Geraldo ("like Rivera") Torres, a 32-year-old driver, was listening to a series of beeps on his radio recently as he wheeled up First Avenue.

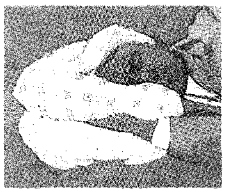
"I like 'em," Torres says of the nifty Motorolas.

Then comes a disembodied voice: "At the next beep, the time will be 1900 hours." Torres offers a playful frown, then says, "You can always turn the volume down."

ALEX WILLIAMS

Photograph by Andy Freeberg. Illustration by Terry Allen.

MR. PEEPERS'S NIGHTS: *Taking the Waters*



As I left town, I saw a tall young dad standing by his awning, frowning into the trunk of a limousine as the doorman loaded a nest of T. Anthony hardcases. In the back of the car, his wife and private-school child waited, the child's new white shoes crossed in patient anticipation. I know they were flying to Anguilla or some far cay, someplace that requires transferring the hardcases to a very small plane and flying low over the periwinkle waters of the Caribbean. The father, in his twill pants and blazer, looked into the car well, and I saw his mouth go slack as he watched the luggage being fitted like pieces of a puzzle he could never quite understand.

I was accompanying my mother and taking my ward as far south as Amtrak could get us in ten rocking hours.

"How old were you when we first took you to the Greenbrier?" my mother asked as *The Cardinal* pulled out of the station. "I remember you sitting in the ballroom under that chandelier. You were not at your best-looking."

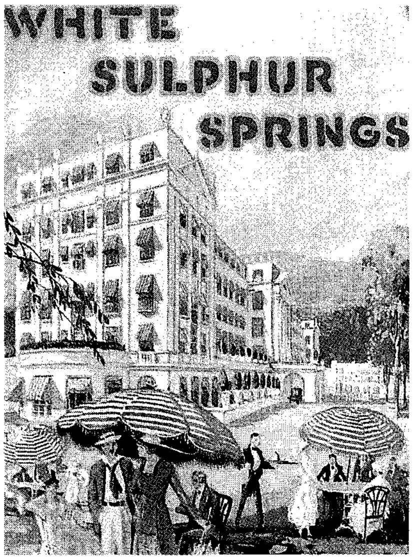
Soon I could feel her regal presence shivering seats behind me. Disturbed by the movement of the train, the whole idea of the train and the coach seats, she took to imperious pacing, casting me looks as the little boy across the aisle threw up. I knew the dining car would be impossible for the little dowager, so I offered her one of my Poll's sandwiches as we continued on through the backwaters of the railroad South.

There on the platform at White Sulphur Springs, West Virginia, was an elegant man in the green morning-coat livery of the Greenbrier and a ways down the platform a long black car with the trunk cracked open.

"Wow!" said my ward as my mother frowned.

I settled back in the car for the drive across the street through the gates. As the white columns of the Greenbrier rose from the deep southern dark, I had an almost painful "Last night I dreamt I went to Manderley again" flash, as though all my life I had searched for this memory and had not known where to find this lost landscape of my past.

Here it was, the perfect island, which happens to be in the middle of the Allegheny Mountains. Three golf courses, 6,500 acres, horses, 100 feet of hot tiled pool, fishing, shooting, carriage rides, bowling, historical lectures, a diagnostic clinic, a spa, and those necessary luxuries of the fat southern life—the roll lady, the corn-bread fetcher, the chocolate elf, the finger bowls, the afternoon teas and concerts, and the violinist who plays across the white fields of dining room frowned down upon by my dour Presbyterian ancestors. Oh, and pots and pots of healthy azaleas on every white table. How deliciously stuffy! How far from the tensions of St. Bart's, the anxious grinding of the Jeep gears as it climbs the corniches, the scrutiny of the naked flesh of one's own friends.



The first promotional poster, 1913.

The Windsors, 1948.

New York has forgotten this place since the years when the private railroad cars used to pull into the station, and the Astors and the Vanderbilts and dethroned royals in their white flannels and the people who ran after them would swirl and spill out to parade around the lawns and take the waters and show off their clothes. And so now there are no New York voices and no women in Chanel chains and no skirts above the kneecap. There are none of the kind of people who jab angrily at the CLOSE button on the elevator doors as "Sweet Caroline" plays, none of those types who can barely get their belts through the loops, none of that steamy impatience here. Only calm, the absence of any stirrings of jealousy, and that is sort of the whole point of the Greenbrier, this restful void.

Everything is fine and gentle in the way of the vanished Dominion.

"Howuahhhhhh naaaice," say the soft tea voices of the women as the violinist plays "Plaisir d'Amour" and a wispy little waitress in a uniform designed by Dorothy Draper in the forties pours from the silver samovar. Plink! Plunk! And the tea fairy hands out the iced cakes to the Winonas and Cheryls, and the eye cannot fall on anything that is fevered and ugly.

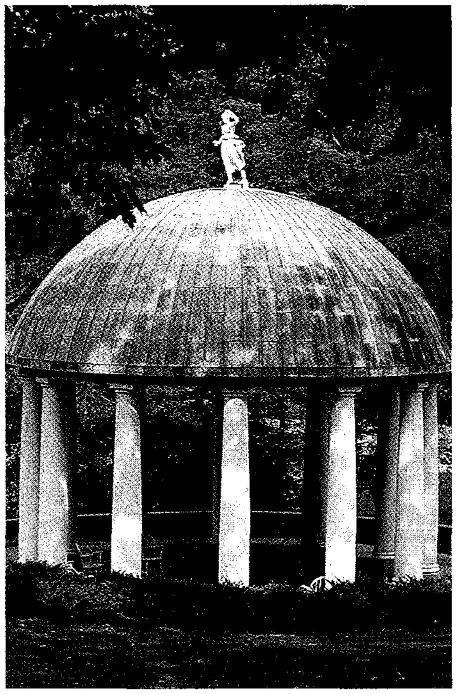
Poor Dorothy Draper! Supposedly she had a sad end, but it was she who, in the forties, threw out the palms and wicker and left all these exploding cabbage roses and wide pink and white stripes and coromandel screens and, up above the doors and mantels, the baroque white plaster ornaments. Daring red and pinks, blues and green, aubergine walls—all tuned up by Carleton Varney. Poor thing, obviously a maniac perfectionist, she designed everything, putting rhododendrons inside every Lucite drawer and doorknob.

"Dorothy Draper decorated my first apartment at 480 Park," said my mother. "Red satin sofa, cabbage roses on the ceiling, Empire furniture. I've given it all to you now."

It is remote here, yet friendly, filled with history and the lingering spirits that inhabit all hotels as ancient and big and glorious as this. The fires are lit on cold mornings and in the afternoons; the chocolate appears on our pillows at night. Places like the Greenbrier depend on the rules that preserve all this—low voices, a dress code, and a mood of courtesy. It employs generations of families and, with its greenhouses and upholstery workrooms, its bakery and chocolate-maker and painters, it is almost like a feudal village.

MR. PEEPERS'S NIGHTS

THE GREENBRIER, LIKE THE BREAKERS IN PALM BEACH, IS ONE of those places that will never be built again, that achieve by their graceful sprawl a luxury all their own. It was built on the white sulfur springs, on the whole idea of taking the waters and the social life that accompanied it at the great European spas. Greenbrier had its day; it died and was reborn many times, and 22 presidents visited. When it was the Old White, it was the summer resort of the aristocratic South—400 families, inbred, intermarried, restrictive. It had famous southern belles anxious to marry well, who changed dresses six times a day and were not considered a success unless they wore out their evening slippers each night in the ballroom. There was always dancing at the Greenbrier, dances like the German, the Treadmill. In the 1900s, they began dancing on the lawns at eleven in the morning. The Greenbrier was a hospital in the Civil War and again in World War II. It was headquarters for both the North and South, an internment camp in World War II for Nazis and Japanese diplomats, and then it was brought back and Dorothy Draper imported to rescue it. The northern families came—Kennedys and Vanderbilts and lost royals like the Duke of Windsor, who played the drums with the Meyer Davis orchestra and looped his tie through his belt loops and walked around and was stared at.



The Springhouse: Healing the well heeled.

Everything is rather old here and yet fanatically maintained, renewed and cleaned at invisible hours until it reaches a Disney kind of clean, the white paint unmarred, the chintz fresh, the *G*'s stamped each morning in the white sand of the ashtrays.

My ward took to the pool—its great length all mosaicked and heated, surrounded by white columns and a glass roof covered by shirred white clouds of material hiding the rooms where guests once took arcane and smelly sulfur treatments.

My mother went to the spa.

"Look, child, this is what a pound of fat looks like," she said to my ward, picking up a yellow plastic pyramid from the nutritionist's desk.

"My mother has been in many, many spas," I explained to Ms. Payne, the chief dietitian. Then I left them alone to plan my mother's spa menu, but I felt a little sorry for Ms. Payne, who could not then have guessed my mother's expertise in the realms of cholesterol.

"You should have a cook as good as mine," said the dowager at one point.

"I do not appreciate that remark," said the serious Ms. Payne, who gives a Heart Healthy lecture and shows hydrogen molecules as little men with parachutes jumping from a plane onto a lake of fat. But soon things were straightened out, and the brilliant nutritionist and the little dowager recognized in each other fellow soldiers in the fat wars.

In fact, my mother loved her Greenbrier spa food and especially the fact that it was about half the price of the Greenhouse. She even approved the exercise and talked me into something called low impact, a terrifying experience that reinforced my belief in the superiority of women. In one shocking moment, I looked up into the mirror and saw twenty women hopping and waving their arms, stomping up and down these plastic steps on killer sneakers, snapping green and purple elastic bands. I saw myself in my tennis shorts, out of time, panting heavily, and going the wrong way with a huge fool's grin on my face.

For a while we had the Greenbrier all to ourselves; then the auto-parts salesmen came, and then the psychiatrists (precisely, the psychopharmacologists), and it became an easy game telling them apart. They arrived in waves but were all absorbed, easily swallowed by the space, and it was quiet again, back to families with the few teenage daughters, pale descendants of the Greenbrier belles, sitting all dressed up, flanked by their parents, in pools of hormonal misery.

One night, twelve of the psychiatrists sat near us at dinner and made me very nervous as I felt their avid eyes full of the knowledge of monamine-oxidase inhibitors beaming out at this arrangement of my ward, the dowager, and bachelor me.

"Let me tell you about Robert E. Lee here," I said quickly to the child. "When he walked into the Old White dining room after the Civil War, he was wearing a spotless white duck suit, and even before the doors were flung open, a hush fell over everyone and the waiters stood still, and then doors were opened and this tall white bearded man appeared and 1,200 chairs were pushed back. Everyone rose up to honor him silently, and there were tears in many eyes. I read that in *The History of the Greenbrier.*"

AFTER DINNER, WE WALKED THROUGH all the beautiful and empty lobby rooms, and it was like wandering through the deserted Marienbad maintained by invisible hands. All those empty sofas and chairs, and those eerie white plaster busts staring across the rooms at each other, and the ballroom with the empty gilt chairs where I had been ugly and miserable and twelve.

The next day, we went to my ward's tennis lesson with the great pro, Ron Bohrnstedt, and we crossed the Great Buffalo Trail, the "war trail of nations," one of the chief warrior trails of the American Indians. We stopped in the Springhouse. On top of the cupola was a statue of Hebe, goddess of youth, under which was written WHITE SULFUR SPRINGS 1778. It was here Mrs. Anderson wallowed in the smelly waters of a wooden tub and cured her rheumatism. This was the source where Greenbrier began, a hole in the ground, a malodorous collection of dark, slimy rocks and a fountain in the wall where a lethargic spigot discharged a trickle of water reeking of rotten eggs that I could not even put my tongue to. Once guests were supposed to have drunk three glasses before each meal and then taken away the taste with mint juleps. No wonder they danced all day and night.

After a while, even in a resort, habit takes over, the same food at the same times; the movies, lectures, and exercises repeat. Just as you fall into the rhythms of the new place, it is time to go. The little dowager, my ward, and I all rushed for the train. Down the long drive, behind our car, the gentle old place had disappeared into the pines, waiting for the guests yet to come.

HOT LINE

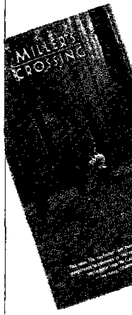
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

***Wild at Heart* ($89.99): Released at the height of *Twin Peaks* fever, David Lynch's movie managed to bore, repulse, and occasionally entertain. It's about two drifters—Lula and Sailor—played by Laura Dern and Nicolas Cage. The movie's full of color and directorial technique but not much more.**

Miller's Crossing ($89.99): Gabriel Byrne gives an elegant performance—smooth, witty, and intelligent. But the Coen brothers' movie—a *noir*ish gangster film set in the twenties—is a rather long-winded affair. Albert Finney is superb in his role as a mob boss.



ASK GAEL

***Where do you go for wanton indulgence?* Death by Chocolate is a wonderfully wicked excess—two huge scoops of chocolate ice cream, three David's cookies, an iceberg of cake in a sea of hot fudge. At the Broadway Grill, on the mezzanine level of the Holiday Inn Crowne Plaza (1605 Broadway, near 48th Street).**

Les Jörgensen

MUSIC

Placido Domingo, singing music inspired by Spanish themes and written by everyone from Mozart and Bizet to Rossini and Verdi, will be accompanied by the Orchestra of St. Luke's under the baton of Enrique Garcia-Asensio. At Carnegie Hall on April 12.

BATTLE NORMAN
SPIRITUALS
IN CONCERT
LEVINE

Spirituals in Concert (Deutsche Grammophon): Kathleen Battle and Jessye Norman are in glorious voice in this concert, taped live at Carnegie Hall last year. James Levine conducts, and a chorus of 70 singers join in on numbers like "He's Got the Whole World in His Hands," "Swing Low, Sweet Chariot," and "Ride on, King Jesus."

The New York Gilbert & Sullivan Players are giving a benefit gala at Symphony Space on April 14 at 5 P.M. This marvelous company manages to convey a spirit of community while at the same time being sophisticated, sharp, and fresh. The benefit program is called "Look Who Loves Gilbert & Sullivan" and includes performances by New York actors John Rubinstein and Estelle Parsons, among others.

ART

Perfect settings: An exhibition of all the Picasso drawings for *Parade*, the seminal 1917 ballet with music by Satie and a libretto by Cocteau, is now at the Drawing Center. The designs are breathtaking whether they be the quite simple pencil-and-ink sketches or the great watercolors and gouaches of the acrobats and harlequins. At 35 Wooster Street through June 13.

THEATER

I Hate Hamlet: Paul Rudnick, who can be very funny and stylish as a novelist, uses a Shakespeare-in-the-Park production as the centerpiece for his comedy about a successful TV actor who's cast as the Danish prince. At the Walter Kerr Theater.

American Ballroom Theater: For two weeks, this engaging company will twirl and tango and waltz and ballroom-dance its way across the stage of the Joyce Theater. It's probably as close as we'll come to finding our own Fred and Ginger. Through April 21.

T. Charles Erickson

Lucifer's Child (page 66): The charming Julie Harris, who created memorable portraits of Emily Dickinson and Charlotte Brontë in her previous one-woman shows, is Isak Dinesen in William Luce's play about the Danish author's final years, when she was ravaged by disease. At the Music Box.

MOVIES

New Jack City (page 64): Judd Nelson, Ice-T, and Wesley Snipes are three good things in this new-style violence-in-the-streets movie. Mario Van Peebles directs.

TASTINGS

BY ALEXIS BESPALOFF

Two exceptionally luscious California Rieslings, equivalent in sweetness and style to a German Trockenbeerenauslese, are the 1989 Edelwin Gold of Freemark Abbey and the 1988 Special Select Late Harvest of Chateau St. Jean (about $23 a half-bottle).

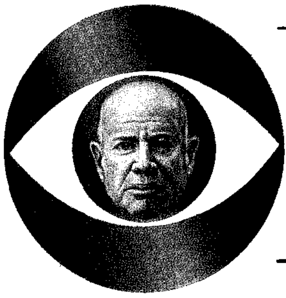
BOOKS

***Now You See It,* Cornelia Nixon: In her first novel, the author weaves a narrative of family life through a series of interrelated short stories about an American who returns from World War II (Little, Brown; $17.95).**

NOW YOU SEE IT
CORNELIA NIXON

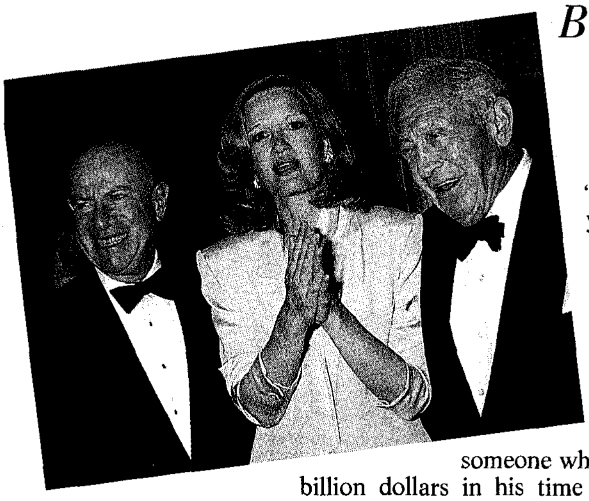
London Fields, Martin Amis: In this wickedly inventive novel, set in the year 1999, London is spinning out of control. The world Amis depicts is both futuristic and Dickensian, populated by some of the funniest and meanest characters in recent memory (Vintage; $11).

EYE OF THE STORM



LIFE AT CBS WITH LARRY TISCH

BY EDWARD KLEIN



Belfiglio/Ron Galella

"LET ME TELL you the secret of picking a new show for television," Larry Tisch is saying. He's got that look in his eye—the look of someone who's made a few billion dollars in his time and thinks he knows the answer to all of life's mysteries. "No matter what the research tells you, no matter what anybody tells you, there's one rule," he says. "If you don't like a new TV show, it's not going to work. If you think it's crap, it's crap!"

As he delivers the punch line, he's doubled over with laughter, his face aglow with pure glee. Larry Tisch at 68 is small and compact, about five foot eight, a bald man with prominent features and icy-blue Tartar's eyes that turn up at the corners when he laughs. We're talking network television, but this is definitely not his famous by-the-numbers budget lecture, the one that CBS executives say is often punctuated by curses and screams. This is straight out of the creative side of CBS's Television City. I must have interviewed Larry Tisch a half-dozen times, but I've never heard him talk like this before.

It's a mid-January morning, and we're having breakfast in the small private dining room adjoining his office on the thirty-fifth floor of Black Rock, the elegant Eero Saarinen building that has weathered the years far better than its major tenant, CBS, and the network's chief executive since 1986, Laurence Alan Tisch. We are with Jay Kriegel, the slight, mop-haired lawyer who runs CBS as Tisch's Doppelgänger, and Kriegel is droning on about how Larry has totally changed the corporate culture of CBS.

"Larry has a very collegial way of operating," Kriegel says. "There's no formal meeting structure. Everybody's door is open."

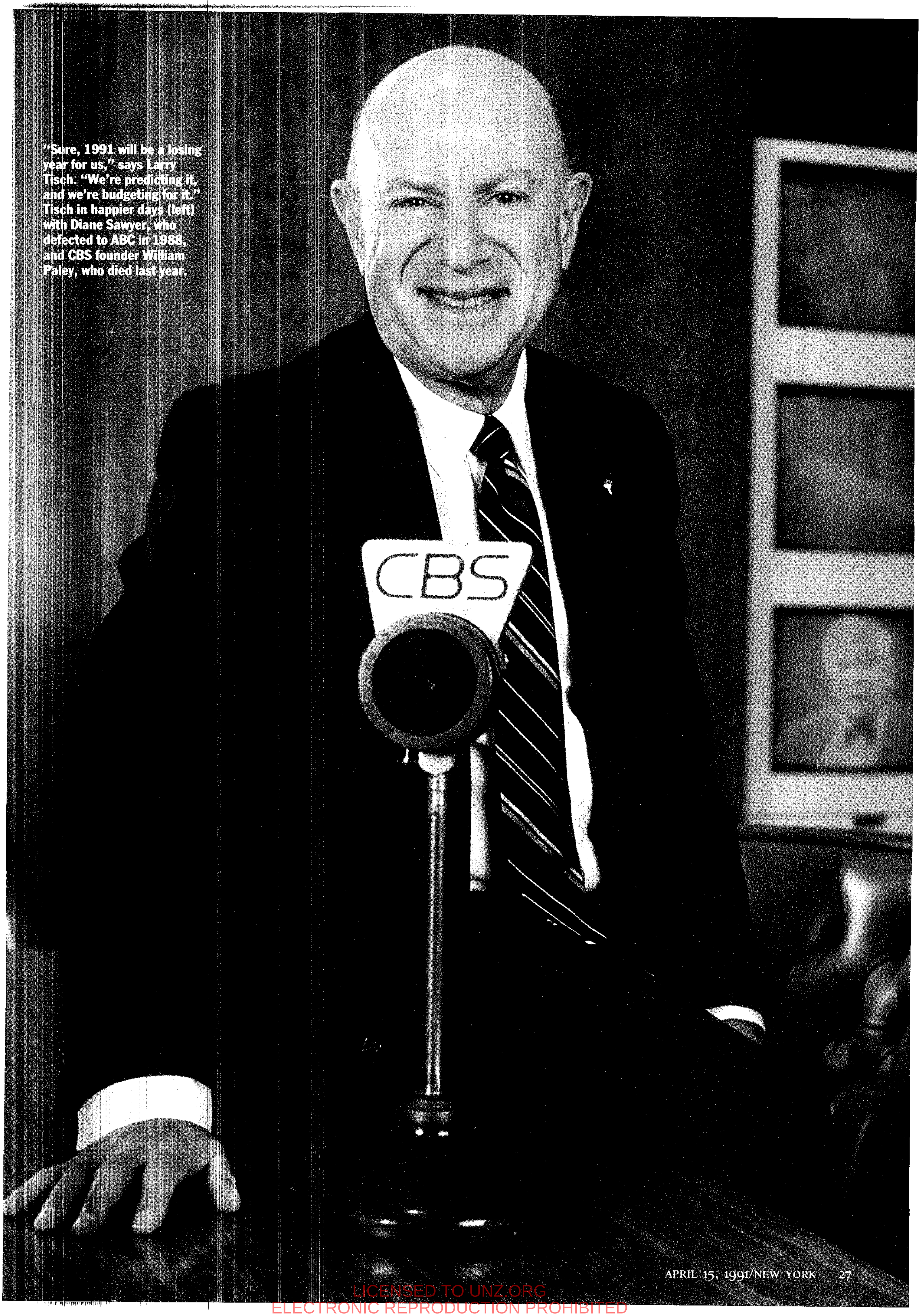
"That's right," says Tisch. "You can disagree with me on anything you want."

"Well," says Kriegel, suddenly unable to suppress his urge to be a wise guy, "let's not get carried away here."

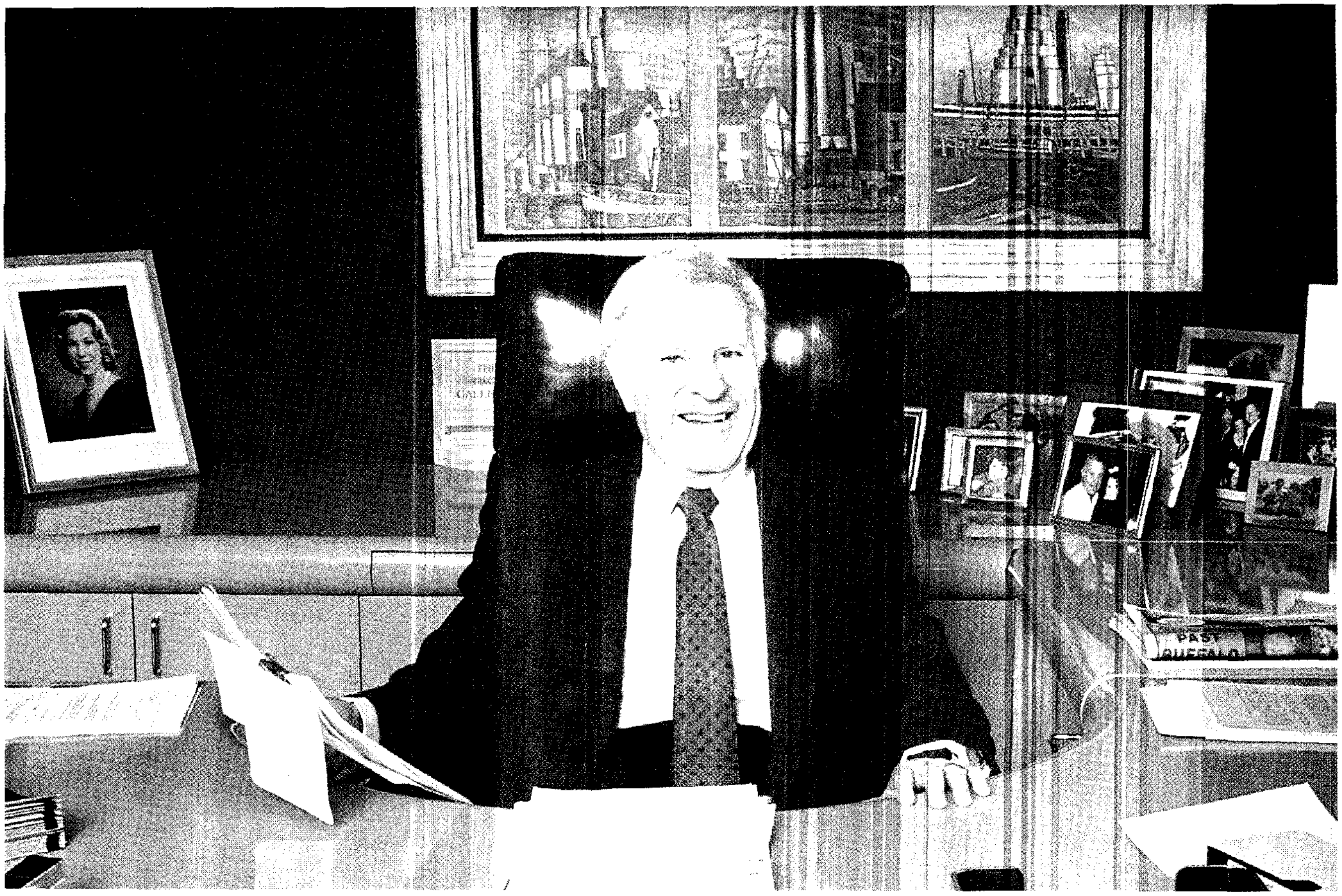
Indeed. Not a single kind word has been written about Larry Tisch's operating style since he took over CBS five years ago. He's been castigated as a philistine for his performance at the news division, a search-and-destroy operation that has left a high body count and a stain on his reputation. People have been whispering behind his back about how CBS has brought out his worst quality, his yearning for personal glory. They've said that this explains why Larry turned his back on his own brother, Preston "Bob" Tisch, his inseparable partner of 40 years, and made the fatal mistake of going it alone at the network. Citizen Tisch, they've called him, as though his public humiliation at CBS could be explained by some hidden facet of his personality—his fatal flaw, his Rosebud.

"What always gets me is that people who criticize don't understand anything," he says. "Originally, I bought into CBS as a financial interest. It was never on my agenda to be in the position I am in today. It was not with the purpose of becoming chairman. That

PHOTOGRAPH BY JOYCE RAVID



“Sure, 1991 will be a losing year for us,” says Larry Tisch. “We’re predicting it, and we’re budgeting for it.” Tisch in happier days (left) with Diane Sawyer, who defected to ABC in 1988, and CBS founder William Paley, who died last year.



Last February, to get out of brother Larry's shadow, Bob Tisch bought a 50 percent interest in the New York Giants.

was sort of a quirk. That cuts the rug out from under those people who make this statement about my seeking glory. I came into CBS because it was here. It was like Mount Everest."

He is, in fact, a private man whose interest in money has forced him to live a public life. Friends and associates describe him as someone who often seems cool and distant, impatient. They concede that Larry can turn on the charm but say he's got real problems displaying sincere interest in people outside his family. His personality has created for him more than his share of enemies in the clubby world of business. Many of them may envy Tisch's vast wealth and power, but whatever their motives, they do not disguise their desire to see him fail in his newly chosen field. Tisch knows about their schadenfreude, just as he knows that his enemies don't have to root very hard for his misfortune, because 1991 is hardly television's favorite year.

VIEWERS AND ADVERTISING REVENUE are evaporating from the networks faster than you can say "Ted Turner," and Tisch believes that CBS, ABC, and NBC are in danger, as he puts it, "of disappearing like the dodo bird." This season, CBS is the only network performing better than expected in prime time; it is up one percent in audience, while NBC is down 14 percent and ABC is off 4 percent. CBS won the February ratings sweeps for the first time in six years, and it is within a smidgen of tying ABC for second place.

But CBS is still hemorrhaging money. It took an after-tax hit of $170 million in the fourth quarter of last year to cover losses on its disastrous major-league-baseball deal, and it has drawn up what some CBS executives call a "doomsday scenario" that projects a loss of $200 million to $300 million this year. Says one top CBS official, "The place is going broke. Given our increasing costs, you can see our extinction." Although he denied it to me, Tisch has privately put out the word that he is ready to sell to Michael Eisner's Disney or Martin Davis's Paramount—or, for that matter, to whoever will make him a decent offer.

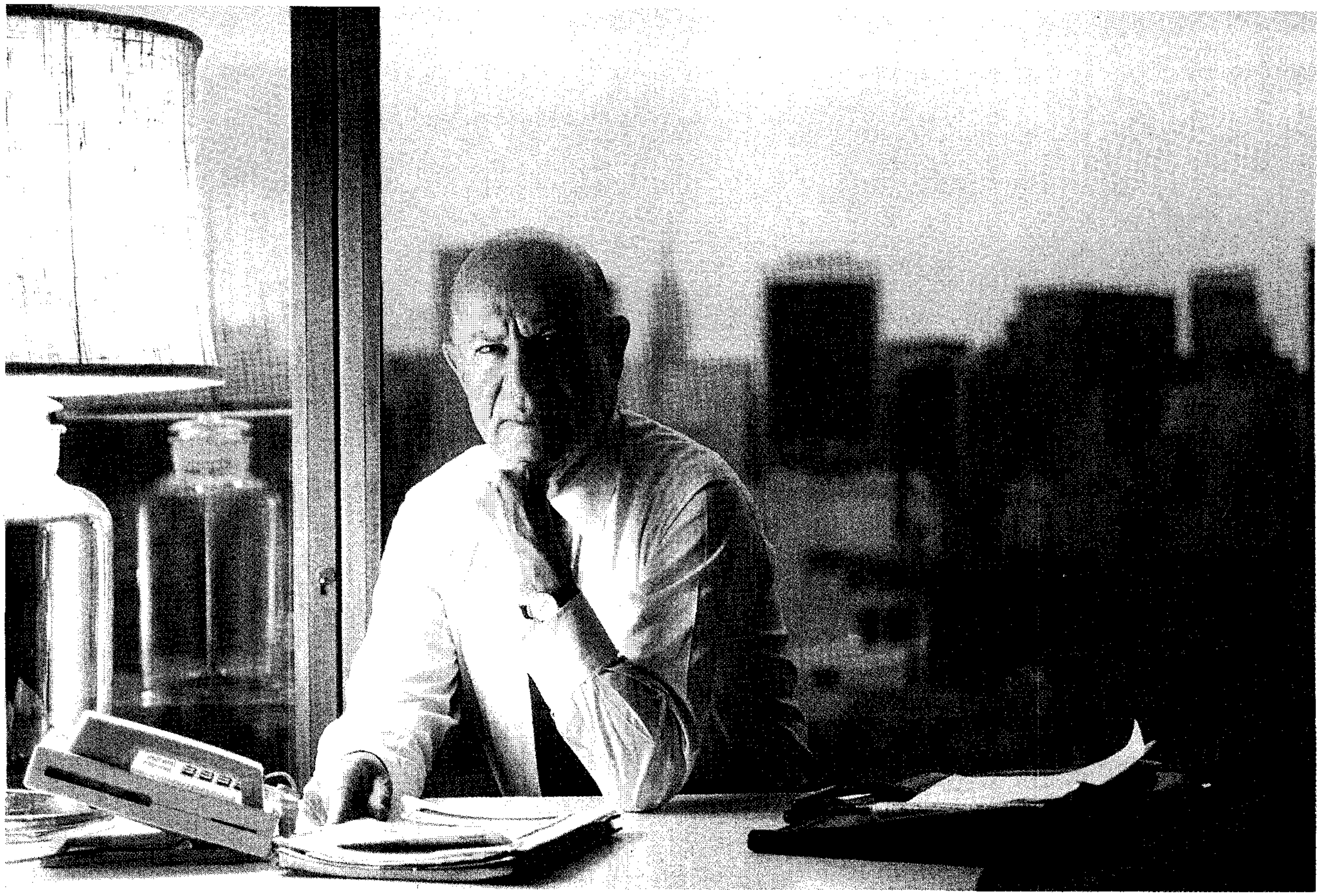
"THE PLACE IS GOING BROKE," SAYS A TOP CBS OFFICIAL. "YOU CAN SEE OUR EXTINCTION."

Last week, along with the release of the company's embarrassing first-quarter-earnings results, the network announced a 3 to 4 percent cut amounting to $100 million in its operating budget and a massive new round of layoffs that would lop off 6 percent of the staff. Though CBS management tried to cushion the impact by talking in generalities, it was understood that some 400 employees would be let go, including 100 in the news division, which would also effectively shut down at least one domestic bureau and others abroad. Meanwhile, this week, after months of acrimonious debate, the Federal Communications Commission is expected to vote to retain many of the restrictions that have kept the networks out of the lucrative syndication market. "The network business has changed dramatically," said the CEO of an entertainment company who has talked to Tisch about a possible purchase. "But cutbacks aren't the answer. A change of direction is the answer. Tisch has no clear vision."

Yet here is Tisch last January, cracking jokes, laughing in the face of his critics, talking like an old programming hand, as though with the title of chairman that he recently inherited from the late Bill Paley, he also acquired Paley's golden gut.

"We are the one network," he says, "trying to figure out a way to prosper in the face of competition from cable, the fragmenta-

Photograph by Frank Capri/Saga.



Larry soon went looking for the resonance that had eluded him at Loews. In 1985, he bought into CBS.

tion of the audience, the skyrocketing cost of new programming. There's a fair possibility we may fail, but if we run our business the right way, CBS will not only survive but prosper. It's a fascinating period of transition. I couldn't have picked a more interesting time. If it were easier, it wouldn't be as much fun."

"FUN" WAS HARDLY A WORD I EXPECTED TO HEAR COMing from his lips, and it made me realize how much Larry Tisch's mood had changed. Our first meeting took place in 1988, just after Diane Sawyer had left CBS, when I was reporting the story for this magazine. We met in his office; the airy room, with its discreet placements of modern sculpture, still bore the stamp of Frank Stanton, the CBS president who brought the Tiffany touch to the company associated with the stylish Bill Paley. Tisch, with his simple taste in dress and speech, seemed a bit out of place.

At the time, Tisch was still relatively new to his job, and he was feeling personally betrayed; he couldn't fathom how ABC's Roone Arledge had managed to steal his blonde news star from under his nose. He was confused and defensive, and there were signs that he might have bitten off more than he could chew.

Tisch had ordered his executives to reduce costs, and they had closed the popular CBS company store, dismantled the drug- and alcohol-counseling service, raised the price of sanitary napkins in the ladies' rooms to 25 cents from 5 cents, and fired scores of people at CBS News. When the inevitable backlash occurred, Tisch claimed that he wasn't directly responsible for the layoffs—a hairsplitting statement that was greeted with general derision. It was a P.R. disaster from which he was still trying to recover.

Now, less than two years into his job, he was facing yet another calamity: Diane Sawyer had defected, and Tisch, who understood little about the tender egos of his on-camera talent, tried to act like Mr. Know-It-All. He rubbed his thumb against his forefinger and middle finger and told me, "Her hidden agenda was money." He was dead wrong, and what was worse, he didn't know it.

We met again a year and a half later, in the summer of 1990, this time at a central table in the mirrored dining room of the Regency Hotel on Park Avenue, one of the Tisch family's chain of fifteen hotels in the Loews Corporation and famous as the home of the power breakfast. It was 8:30 A.M., and we were surrounded by businessmen, politicians, and Hollywood producers, who had already done their twenty minutes on the stationary bicycle and eaten their half-grapefruits and cholesterol-busting bran flakes. Soon they were table-hopping, doing the Manhattan version of the Lambeth Walk, and one after the other, they stopped to pay their respects to Larry. He was still dressed in mourning after a week of sitting shivah for his mother, Sayde, and he was telling me about the woman who had exercised a powerful influence over the legendary Tisch brothers, Larry and Bob, right up until the day she died, in her nineties.

As we talked, his brother, who presides over the Regency power breakfast, came by. In striking contrast to Larry, Bob is tallish, heavyset, and toupeed; he is universally popular, an authentically outgoing fellow, a balance wheel to Larry's personality. Until a few years ago, their vast wealth had been built on a simple formula: Larry was the brains, who dealt with financial planning and investments; Bob was the talented operating man, who coped with the day-to-day details of Loews—an empire that included the hotels, real estate, watches, tobacco, and insurance. It seemed like the perfect relationship, and years ago, Sayde Tisch's husband, Al, had warned his daughters-in-law, "Nothing will ever break up my sons but their wives."

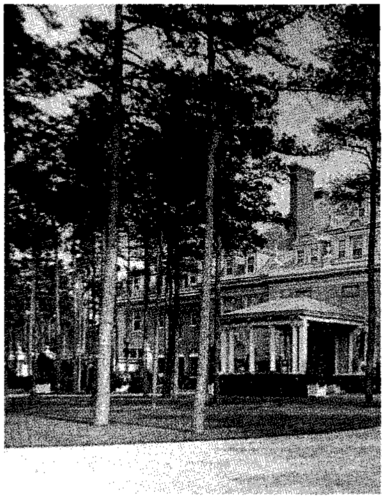
Al had died 30 years before Sayde, and this morning, Bob was accompanied by his stepfather, a vigorous old man with a Florida tan, decked out in an open-neck sports shirt and slacks.

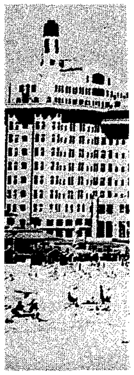
"I'm going to take him back to his room," Bob told Larry. "He should get some rest." As always, there was an implied deference in the way Bob addressed his brother, who is the elder by three years.

And as always, Larry accepted this as his due. "Okay," he said. "I'll see you both later."

He turned back to me and said, "My mother was a remarkable woman. She always had a good figure—thin, well dressed, well groomed. She was also very bright. Back in 1921, she was earning $200 a week, which was a lot of money in those days,

Photograph by Joe McNally/Sygma.





Clockwise from right: The Tisches' first property, Laurel-in-the-Pines; the Traymore hotel; the Laurence Tisch family in 1957; Larry and Bob in 1960 with their mother, Sayde, who died in 1990.

but she gave up work for a while after I was born."

Anyone who knew anything about the billionaire Tisch brothers and their seven offspring would have recognized in Larry's capsule eulogy of Sayde Tisch all the elements that have made the Tisches one of the great American dynasties in the second half of this century: public probity, a head for business, and, above all, family values. From modest beginnings, their fortune had soared into the stratosphere—more than $3 billion, according to the latest estimate. Their philanthropy had brought them access to the Establishment. Their work on behalf of Israel and the United Jewish Appeal had made them the first Jewish family of New York. And Larry's involvement at CBS had extended the Tisch reach all the way from Wall Street to the cloakrooms of Washington and the television soundstages of Hollywood.

Yet Larry Tisch was deeply depressed that morning last summer, and not only by his mother's death. Mr. Know-It-All had suddenly become Mr. Know-Practically-Nothing. "I didn't know what I was getting myself into," he said. "Network television isn't a good business, and it's not going to get better. If our market share continues to decline, we won't be able to afford what cable can, and at a certain point we won't be able to buy entertainment from Hollywood. There's a danger we'll have a two-tier country—one paying for credible news and sports and quality entertainment, the other, poorer part not getting it. In five years, welfare payments will have to include not only food stamps but cable fees. The golden days of network television are over."

NOW, AT OUR MID-JANUARY BREAKFAST AT BLACK ROCK, Tisch seems utterly transformed. The signs of confusion and depression are gone; even his anger over the drubbing he has received in public appears muted. "Sure," he says, "1991 will be a losing year for us. We're predicting it, and we're budgeting for it. I'm not sorry we did baseball. Would I do it again at the same price? I doubt it. After years of being in last place, there is a good chance we'll end this year in second place, and I think we'll start seeing a real turnaround in the 1992–1993 season. One great success in prime time and we'll be a close contender for No. 1!"

Ratings alone do not explain Tisch's upbeat mood. Recently, he scored the kind of financial coup that everyone thought had gone out of style with the eighties. He persuaded the CBS board of directors to buy back almost half of the company's outstanding stock for about $63 a share more than Loews originally spent to buy its 24.9 percent interest in CBS. So, in the midst of the worst business climate in television-advertising history, Tisch had managed to "cash out." The tender offer returned to Loews $532 million of its $749-million investment, most of it believed to be tax-free, meaning that Larry Tisch and Loews had gained effective control of CBS for peanuts.

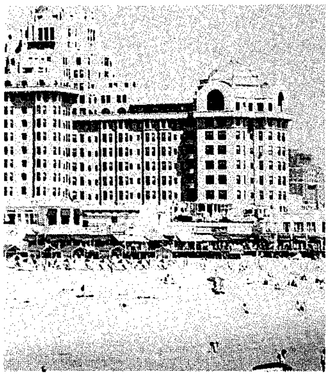
There is another, even more important reason for Tisch to believe that things may finally be going his way. After months of haranguing, he convinced his senior executives that it was time to stop treating CBS like some sacrosanct institution and start dealing with it like any other business. Last January, Howard Stringer, the president of the CBS Broadcast Group, brought in a team of McKinsey management consultants to scrutinize the entire company—not just the entertainment side and sports but also the news division that once provided the company with its shield of moral rectitude. The result: Starting this week, hundreds of employees—many of them in news—are expected to be laid off in a major "downsizing" of the company.

"There's been a big change," Tisch explains over coffee. "We're looking to the future and not referring to the past as far as the business is concerned. Up until six months ago, everyone here was trying to avoid the recognition of a new world. We've crossed that hurdle. We've made that jump. We're there!"

"He's been like Paul Revere, riding out and selling the same message," a senior executive at CBS tells me. "He's a businessman, not a broadcaster, so the message is always about money, about making CBS a sound, profitable company. Now he thinks he's beaten us up to the point where we've got the message."

Tisch clearly aims to transform CBS into a lean, low-cost, no-frills operation—like Barry Diller's Fox network or Ted Turner's CNN. But to accomplish this, he must win the trust of the key people who have to carry out the painful changes. And so far, at least, the cool, distant, impersonal Larry Tisch has

Photographs: top right, Richard Steele; bottom center, © Miami *Herald*.



been less than entirely successful.

“Some of us think he may be destroying the village in order to save it,” says a member of his top executive team. “You really never know what Larry's thinking, whether he's in this for the long run or whether he's fixing up the company to sell it. There is the suspicion among those of us who are being asked to slice the onion thinner and thinner that he isn't long-term, that he will get out. When Bob Tisch and Larry shared responsibility, you had a good cop–bad cop kind of relationship. Bob was someone to talk to. But Larry hasn't been able to make you feel that he cares about the company and the people in it. Bob could, but Bob's not around anymore.”

The absence of Bob Tisch from the executive suite of CBS goes a long way toward explaining many of Larry's problems at the network. “Larry may have made the brothers rich, but it was Bob who made them acceptable,” said a Tisch-family friend. “Bob's public presence cast a benign halo over Larry.” But Bob was not happy playing the role of Cinderfeller, and last February, after a long search for a sports franchise, he shelled out more than $60 million of his own money and, without so much as a by-your-leave from Larry, bought 50 percent of the Super Bowl–champion New York Giants.

“The way he's postured this is so that it will be seen as his thing, not his and Larry's,” said one of Bob's business associates. “Owning a football team has a degree of visibility, which is not unimportant to him. He gets credit for it. He's identified with it. He's not fronting for his brother in this one.”

THE TISCH BROTHERS BEGAN drifting apart sometime in the early eighties, when Larry grew bored with trading stocks and went looking for some excitement. His four sons were coming of age, gradually displacing Bob as his closest adviser, and Larry, who was turning 60, seemed in need of the kind of ego gratification that had eluded him at Loews. At first, he tried to buy the ailing New York *Daily News,* and when that deal fell through, he made a run at CBS.

It was Loews, a corporation run jointly by Larry and Bob, that acquired what was effectively a controlling interest in the network, and many businessmen felt this made Bob's exclusion from the executive suite of CBS all the more painful. Though Bob was eventually awarded a seat on the CBS board of directors, Larry's decision to strike out on his own caused some hard feelings between the two sides of the family. “The way in which Larry delayed positioning Bob on the CBS board was hurtful to Bob,” said a businessman who is a close friend of Bob's and has discussed the matter with him on several occasions.

“When Larry went out looking to satisfy his appetite for influence, the passport to CBS didn't include Bob,” said someone who has known both brothers for more than a quarter-century. “It was a signal that something fundamental had changed, that Larry was relying less on Bob and more on his own sons. With an empire as large and complex as the Tisches', however, there is always a question of what happens if Larry, the dominant brother, gets hit by a car. Would Larry's boys accept the principle that Bob becomes the sole chief executive of the family company? Today, I don't think they would be prepared to cede responsibility to Bob.”

Bob's wife, Joan, and Larry's wife, Billie, are the best of friends, and they continue to talk every day on the phone. But Joan and Bob have only one son who is active in the Loews business—Jonathan, who runs the family's hotel chain—and the outspoken Joan told friends that she was concerned that her son was not being treated as a serious player. Her other son, Steve, went to Hollywood twenty years ago to establish a separate identity and became a successful movie and television producer. “I'm not sure I understand every motivation that contributed to the split between Bob and Larry,” Steve told me in his L.A. office. “Bob and Larry are very active now, but in twenty years that situation will change, and I think about this because, as the oldest of the Tisch children, I feel it's my responsibility to sit everybody down and say, ‘Look, the family is important, and if it's not working in the present, then let's look everybody in the eye and discuss where we are going from here.’ ”

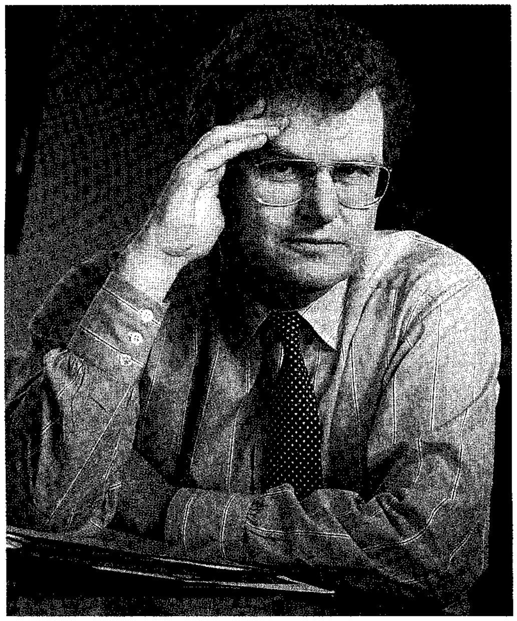
When I asked Larry about this high-stakes family drama, he said, “There is no friction between me and my brother Bob, absolutely none. My boys did not replace Bob in any way; that's absolutely untrue. I'm over here at CBS; Bob's over there at Loews; we can't be in the same office the way we used to be. But I see him three, four times a week and speak to him on the phone every day. We play tennis together every weekend, as we have for years. We discuss everything together, as we have for years. Would Bob like to have been on the CBS board immediately? Sure. Was his nose out of joint? No. The board wasn't prepared to put both of us on together, and I couldn't force it. Paley was behind Bob coming on; Paley liked Bob. It would have made it easier for me if Bob had been here at CBS from the start. I had to put together an organization. Bob would have been a tremendous help.”

“LARRY MAY HAVE MADE THEM RICH,” SAYS A FRIEND, “BUT BOB MADE THEM ACCEPTABLE.”

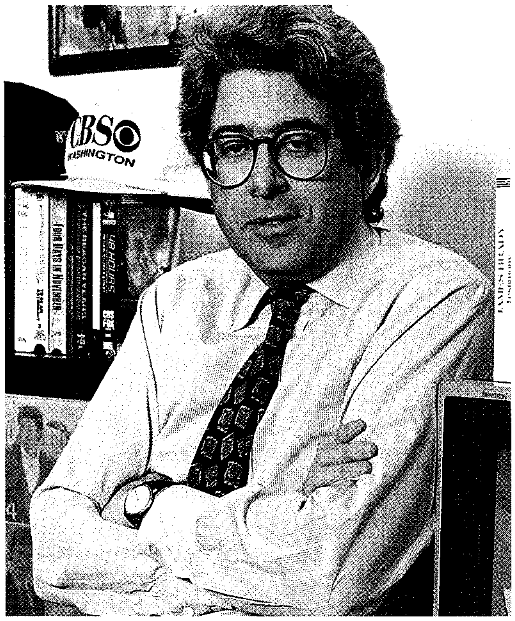
FROM THE BEGINNING, BACK IN THE MIDDLE-class Brooklyn neighborhood where they grew up, Larry and Bob were a well-matched team, each contributing something the other lacked. Larry was intellectually gifted; nothing ever seemed to be beyond his ability. His hobby was cryptanalysis, breaking secret codes. But if Larry was the boy genius, Bob had his strengths, too. He was the sensitive one, the nice boy, the one everybody liked.

“I was a straight-A student,” Larry told me. “Bob was close. I skipped a lot of grades and graduated from high school when I was fifteen. I used to work after school in my father's manufacturing business, selling clothes to my own customers, and I brought in a lot. My father treated me like an adult; anything I wanted to do was my decision.”

Al Tisch wasn't crazy about the garment trade—he had tried his hand at organizing a professional basketball team, the Harlem Renaissance, and running a summer camp—but Larry always liked the challenge of buying and selling. He graduated from New York University cum laude and went off for his mas-



CBS Broadcast Group president Howard Stringer.



Jay Kriegel, Larry Tisch's lieutenant at CBS.

ter's degree at Wharton. Then one day in 1946, after he had been discharged from the Army and was attending Harvard Law School, Larry noticed an ad in the paper, under BUSINESS OPPORTUNITIES, for a hotel in Lakewood, New Jersey.

It turned out to be Laurel-in-the-Pines, a stately, redbrick Victorian hotel overlooking Lake Carasaljo, which catered to a well-off clientele. His father put down $200,000 in cash for the place, and the Tisches were on their way to their first million.

Lakewood is key to understanding the Tisches, because it was there that they established their trademark approach to business: They hired the best managers they could find, kept a sharp eye on the overhead, improved their property by building an indoor swimming pool and a skating rink, and began networking with wealthy businessmen. "In those days," recalled Sam Christopher, a veteran reporter with the Ocean County *Observer,* "Lakewood was a major resort with a hundred hotels, a pretty wide-open place with illegal gambling. A lot of people would come down from New York City and stay in fleabags, and they would go over to Laurel-in-the-Pines and go into the lobby and send postcards to impress their pals back home."

The comedian Alan King played Laurel-in-the-Pines in the late forties, and he recalled Sayde Tisch as if it were yesterday. "The mother was a tough bird," King told me. "If she saw me *tummeling* around, she'd say to me, 'Behave yourself, young man! You're not in the Catskills now. You're in Laurel-in-the-Pines.' " Red Buttons appeared at the hotel, too. "Sayde I remember very well," he said. "Sayde was always sweet with me. But she was like Jennie Grossinger—she was the boss, she was the queen."

WHAT MATTERS IS "HOW YOU LEAD YOUR LIFE AND PERFORM YOUR JOB," SAYS LARRY.

"Sayde was the power behind the firm, the chief supervisor in the kitchen and the dining room," said Sidney Zweben, now in his eighties, who was active back then in the hotel business and local politics. "But Larry was the brains. I remember one time, Larry and his dad asked me if I knew anyone influential in Toms River, the county seat; they were interested in getting a license to buy a small loan company. So I took them down to Toms River and they saw Tom Mathis, the Republican political leader, and they got the license. From then on, Larry was promoting, wheeling and dealing."

His business was built on the rising, postwar affluence of his customers, and when they began looking beyond Lakewood for their vacations, Larry was one step ahead of them. He bought three hotels in Atlantic City—he paid $4.2-million for the Traymore in 1950—and, as air travel became popular, he built the Americana in Miami Beach without a mortgage.

"When they started the Americana, Bob Tisch spent a lot of time traveling all over the country, selling their convention facilities," said a builder who handled their early hotel construction. "Larry hired a guy named Herbert Hofmann, who was some kind of hotel genius, as their comptroller. But behind it all was Larry's mind. When they were doing an area over, he could compute how many tables and how many people could fit into the room. He was like a computer before there were computers."

BY THE LATE FIFTIES, THE TISCHES WERE MAJOR HOTEL operators—they had already dumped Laurel-in-the-Pines—and Larry was beginning to dabble in stocks. Nate Cummings, the wealthy chairman of a Chicago food conglomerate that eventually became Sara Lee, saw Larry Tisch as a comer; he picked the 36-year-old Larry to be a partner in a consortium he was putting together to buy Loews, Inc., which was then under a federal antitrust consent decree to split up MGM, its movie-production facility, from its chain of theaters. "Nate wanted MGM," Larry said. "I was interested in the theaters. I wasn't in the glamour end of the business, but I had 100 good theaters without a mortgage on any of them."

In his mid-forties, Larry had emerged as one of America's most astute stock-market contrarians—someone who could spot underlying value in companies that were being shunned by others. Four years after the surgeon general issued his report on the health hazards of smoking, Larry acquired the Lorillard tobacco company, a cash cow for which he didn't pay a penny; he bought it with "paper"—debt and stock warrants—in the kind of leveraged buy-out that was to become popular fifteen years later.

His trading left him little time to oversee the far-flung affairs of the Loews conglomerate, and he continued to rely on Bob to manage employees, supervise building projects, and deal with expense control. "In the public mind, Bob has been overshadowed by Larry, and people fail to appreciate how big Bob's role was," said Morton Janklow, the lawyer and literary agent. "I remember walking into the Loews hotel in Dallas and meeting Bob, and as we walked through the lobby, we passed maybe fifteen employees, and Bob had a word to say to every single person. These weren't senior people, but he could talk to them on a first-name basis, ask about their families. It shows you what

Photographs: left, E.J. Camp/Outline; right, Jim Wilson/NYT Pictures.

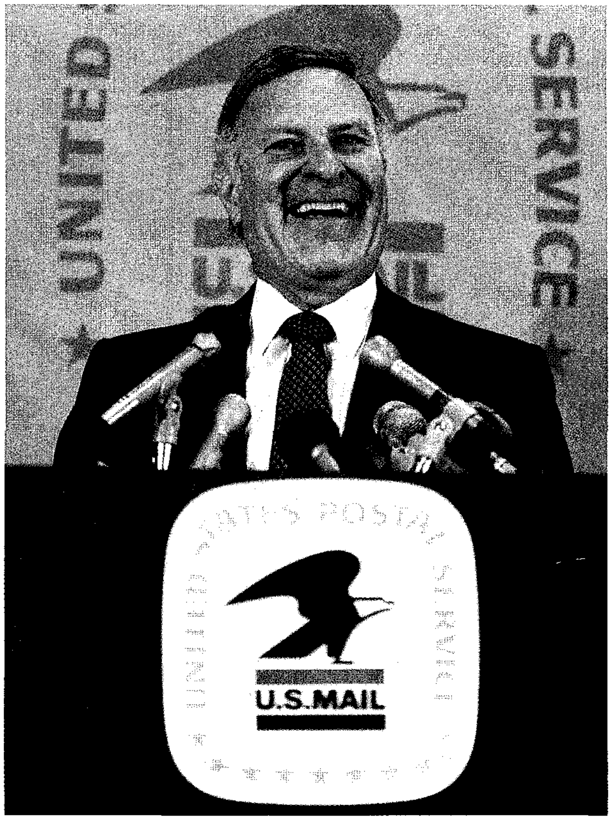
kind of first-class management he was giving that chain."

But the person who kept the lines of communication open between Larry and Bob—the experienced hotel man Herbert Hofmann—died at a relatively young age. Larry replaced him with a brilliant, avuncular lawyer named Lester Pollack, who soon became known as "the third Tisch brother."

"Hofmann and then Pollack were important to the Tisches," said someone familiar with the brothers' mode of operation. "These men created a kind of balancing effect between the two brothers. Larry's strength is financial; Bob is more interested in people. Larry operates from a foundation of security; Bob operates from insecurity and has a need to be perceived as not just Larry's brother. Hofmann and Pollack filled in the need for communication between the two brothers, the areas where Larry would not communicate with Bob or, for that matter, anyone else."

Even as they became fabulously wealthy, the Tisches went out of their way not to flaunt their prosperity. The brothers lived modestly—each had a residence in Manhattan and a home in Westchester County—and continued to share a business car. Their offices at 666 Fifth Avenue were famous for their austerity, a Spartan badge of pride. They avoided publicity. They devoted themselves to social causes; Larry was a member of the boards of Jewish philanthropies, the Whitney museum, and NYU.

Larry harbored strong feelings that the Tisches were the victims of anti-Semitism. In 1974, he made an offer to buy the CNA insurance company in Chicago, and his right-hand man, Lester Pollack, uncovered an internal CNA memo describing Larry and Bob Tisch as "the sons of a summer-camp operator and garment manufacturer"—code words, in the view of the Tisch camp, for Jews. In hearings before the Illinois Department of Insurance, Larry came uncomfortably close to being accused of engaging in insider trading during the fallout from a stock scam known as the Equity Funding scandal, a charge that was never proved. He was also intensely questioned on whether his ownership of Lorillard should disqualify him from running an insurance company that offered lower rates to nonsmokers.



In 1986, Bob became U.S. postmaster general.

During the eighties, Larry Tisch was a vocal critic of those on Wall Street with Jewish last names who had been found guilty of violating laws. "I've heard Larry mount his soapbox and preach about the bad things Michael Milken was doing, because it was going to be bad for the Jews," said a businessman.

Nonetheless, the Tisches did not entirely avoid dealing with Milken. "CNA bought some bonds from us," said an executive of Milken's old firm, Drexel Burnham. "I can vividly remember one time a guy on Michael's trading desk in California calling out, 'Hey, this is Larry's birthday. We should pick up the phone and say hello to him,' and Michael saying, 'Okay, let's say hello.' But most of the relationship was through Larry's sons. Larry himself didn't do much business with us."

Evidently as a favor to the lawyer Arthur Liman, who helped bring Tisch into CBS, Larry wrote a character-reference letter on Milken's behalf to the federal judge who was weighing the severity of Milken's sentence for securities violations. But his concern about a possible anti-Jewish backlash from the excesses of the eighties might partly explain why the Tisches sat out the first half of the booming decade without doing a major deal.

Then, in 1985, Tisch was contacted by CBS chairman Thomas Wyman, who was trying to ward off a takeover by Ted Turner, Jesse Helms, and others. "We were trying to mobilize all sides against Turner," said a former top CBS executive, "and one of the communities we thought about was the Jewish community of influence, in and out of the financial area. And when we asked Jim Wolfensohn, a member of our board, about who was big in New York and Washington who would be useful to us, he mentioned Larry Tisch."

"The story about Wolfensohn is true," Tisch told me. "Tom Wyman came to see me about building up support against Ted Turner and Jesse Helms in the Jewish community, and I said, 'This is not a Jewish issue.' "

However, Wyman's approach came at a time when Larry had already begun to carve out an identity separate from Bob's. A couple of years later, at the dedication of the Tisch gallery in the Metropolitan Museum of Art, Larry made a speech that failed to acknowledge Bob's contributions, a glaring public omission that did not go unnoticed. What's more, the man who had kept the vital lines of communication open between the two brothers—Lester Pollack, "the third Tisch brother"—was gone from Loews. Pollack had felt that he wasn't being adequately compensated for his contributions to the company, and when he asked for stock options, Larry turned him down flat. "When Lester left," said a man who followed the discussions, "Bob cried."

SINCE TAKING OVER CBS, Tisch has been criticized again and again by businessmen for selling off his company's assets too cheaply, and for bungling one sale after another. The music-publishing division went out the door in 1986 for $125 million; three years later, it was resold by its new owners for $337-million. The magazine division was unloaded in 1987 for $650-million to Peter Diamandis, who turned around and sold it for a tidy $350-million profit. The records division was the last to go, in late 1988, for $2 billion to Sony; today the company would probably fetch twice that amount.

"I don't give anything away," Tisch told me. "I spoke to a lot of people about CBS Records before I sold it. The price we got—nobody was within miles. Did you read that book *Hit Men* [an exposé of the music industry]? Do you understand why I sold that business? Would you want to be in that business? What I sold had nothing to do with the CBS franchise. There was zero synergy between the records and magazines and CBS."

When I asked Tisch how he explained all his troubles, he blamed the messenger for the message. "Writers get on a bandwagon," he said. "If you're in style, it's a bullish article; if you're out of style, it's a bearish article. The average reporter doesn't have a clue to what's actually happening. My view is, in the long run, what sets the record straight is how you lead your life and perform your job."

But no matter what he said about writers, it annoyed Tisch that people seemed blind to his achievements. He had been warning for years that the country was headed for a major reces-

Photograph by UPI/Bettmann Newsphotos.

sion, and now, thanks to the timely sale of his company's assets, CBS was sitting on a mountain of cash while other companies were scrambling to make interest payments. To make CBS more competitive, he had revamped his management team, tried to improve the operations at CBS's owned-and-operated stations, vigorously promoted his prime-time schedule, and signaled Hollywood that his network was ready to pay top dollar for innovative entertainment programs. And despite all this, he was being ridiculed as an introverted stock-picker who wasn't gaited for the extroverted world of television.

This explained his foul mood when I met him last summer. He was plagued by insomnia, and according to associates, he'd get up in the middle of the night and pad around his Fifth Avenue apartment across the street from the Metropolitan Museum. In the glow from the street lamps, he'd turn on CNN and get all steamed up that Ted Turner was putting on news 24 hours a day for less than half of what it cost Tisch to run CBS News, where the average correspondent made $180,000 a year and Dan Rather and Don Hewitt, the executive producer of *60 Minutes,* were making, between them, almost $7 million annually. He'd hear that Barry Diller, who was earning millions at Fox, was running his shop on a shoestring with 179 employees, and Tisch would come into the office in the morning and demand to know what the hell CBS was doing with a payroll of close to 7,000 people.

LAST JUNE, SHORTLY AFTER OUR meeting at the Regency Hotel, he summoned Jay Kriegel, Howard Stringer, and David Burke, the president of his news division, to his office. He was in the middle of one of his regular Gatling-gun lectures on budgets when, suddenly, he exploded. "The best president in the network-news business," Tisch told Burke, "is Michael Gartner!"

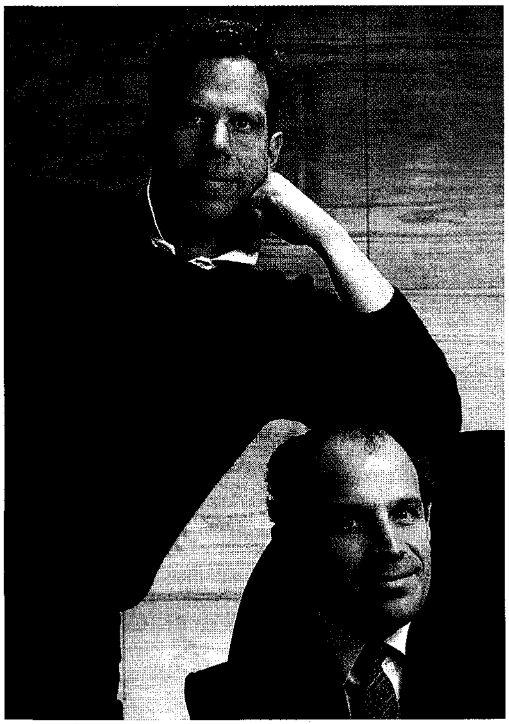
The men sitting in front of Tisch's desk couldn't believe their ears. Michael Gartner? Gartner was the competition, the president of NBC News. A long moment of stunned silence followed. Then Kriegel tried to smooth things over.

"Larry," Kriegel began, "I disagree with what you just said about Michael Gartner. . . ."

"Shut up!" Tisch yelled.

Still, Kriegel persisted. "Larry . . . ," he started to say again.

"I'm telling you to shut up!" Tisch screamed. He looked around the room, first at Stringer, then at his nemesis, David Burke.



Brothers Steve and Jonathan Tisch.

"I'll tell you one reason why Michael Gartner's so good," Tisch said. "When *Today's* numbers fell, GE asked for money back from his news budget, and they had it by noon. Bob Wright [the president of NBC] came to Gartner and said, 'We need money back because your ratings have fallen,' and he got it!"

At last, David Burke, a tall, brooding man who hid a wicked Irish temper under his steady baritone, spoke up. "Why do you suppose their ratings fell in the first place?"

Everyone understood that Burke was referring to Gartner's decision to plump Deborah Norville onto the couch of the *Today* show, an ill-fated move that led Jane Pauley to quit in a snit.

"It doesn't matter, it doesn't matter . . . ," Tisch said over and over again, and the meeting broke up.

By the end of August, David Burke was out of his job. He was replaced by Eric Ober, a CBS veteran who wasn't about to give Tisch any grief over demands for future cuts in the news budget. Ober was the fourth man to be named news president in as many years in the troubled Tisch reign, and even more dramatic changes appeared to be in the offing. Three senior producers known for their loyalty to Dan Rather were removed from the *Evening News,* and it was widely believed that Rather himself would eventually be cut from his anchor.

DESPITE ALL THIS, TISCH WAS CONVINCED THAT HE WAS ON the right track at CBS. He was unimpressed by the strategy of his competition at NBC and Capital Cities/ABC, which were hedging their bets on the cloudy future of the network business by diversifying into cable, pay TV, direct-satellite broadcasting, and joint ventures here and in Europe. "Everybody in this building would like to have twenty diversions, all meaningless, so we could say we had a strategy," Tisch said. "It reminds me of the hotel we owned, where the service and food were poor, and the manager's solution was always the same—redecorate! I don't believe in that. We have to concentrate on our core business."

Tisch was stunned by an article in *Fortune* that was headlined *HAS LARRY TISCH LOST HIS TOUCH?* Normally reticent businessmen were saying that he was destroying a great franchise at CBS to satisfy an old man's ego. Others retailed stories of Larry's recent lapses of judgment. As chairman of the board of trustees of NYU, they said, Tisch had blundered by pulling the school's endowment fund out of stocks just before the bull market of the eighties, a move that cost NYU hundreds of millions of dollars. Copies of a letter to Tisch from John Loeb Sr., a respected figure on Wall Street, were making the rounds; in it, Loeb took Tisch to task for a $30-million gift carrying the stipulation that the world-renowned University Hospital at NYU be renamed Tisch Hospital. Still others found the name change more than a matter of grandstanding; how could a hospital bear the name of a family that owned Lorillard, the cigarette company that provided the Tisches with the bulk of their profits?

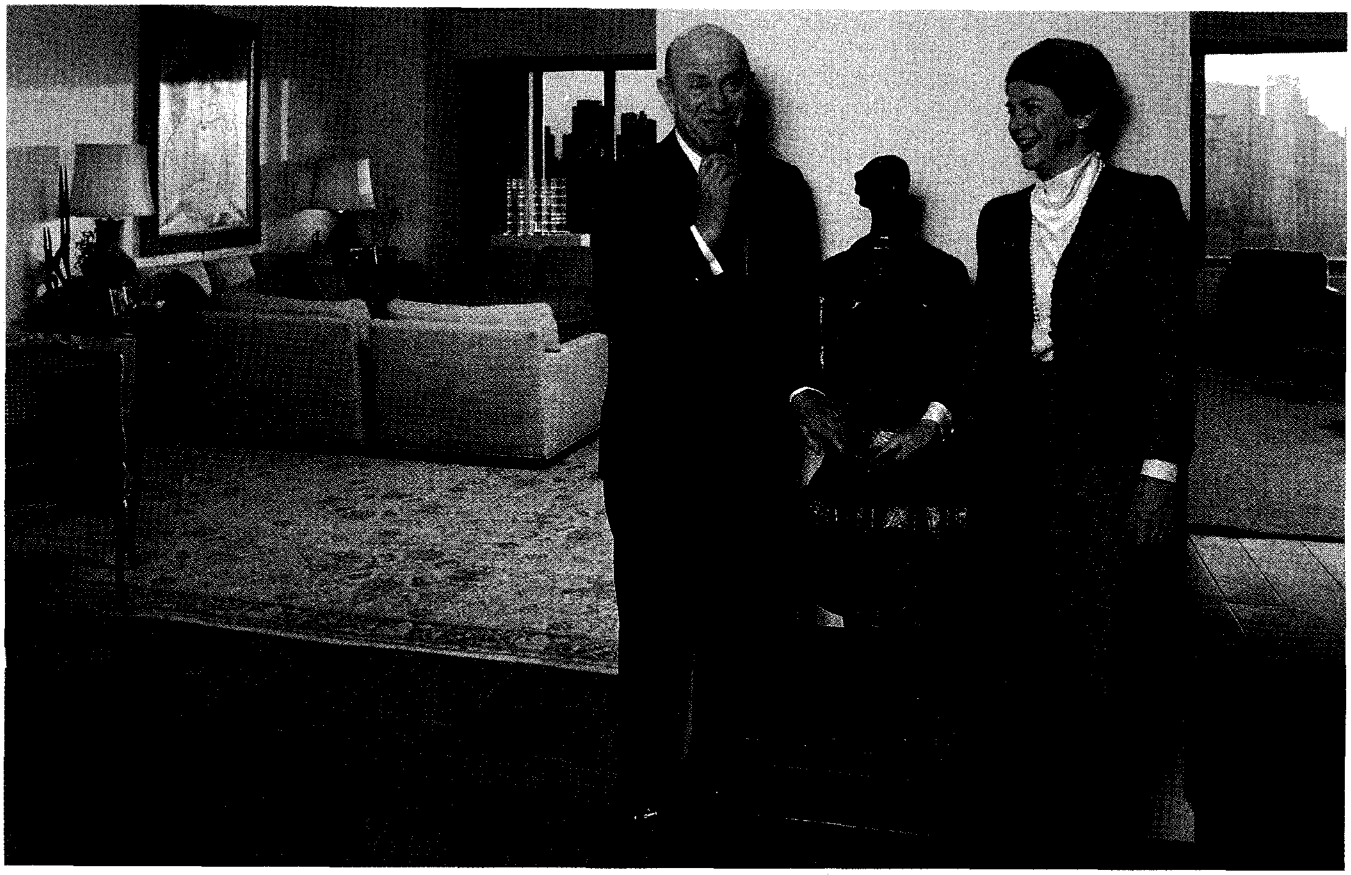
All the talk about Tisch seemed to be driving him crazy. He was hardly ever seen at parties anymore; he had even stopped hobnobbing with Mike Wallace and other news stars. And yet people were still saying he had gone into CBS for the glory, to get his name on the A-list of New York dinner parties. "Where do they see me to make this statement?" he said. "I'm not interested in café society, my wife isn't interested, my kids aren't interested. I'll give you my social calendar and you can go through it."

He went one better than that; he told me to go see his wife. Wilma "Billie" Tisch is a former president of the UJA–Federation of Jewish Philanthropies and currently the chairwoman of WNYC, the local public-broadcasting station, and she is considered by everyone, even those not particularly wild about Larry, to be a classy lady.

"I would agree that Larry is more visible now," she told me over a glass of iced tea and cookies one afternoon in her apartment, which, despite a Picasso, a Léger, and a Nevelson, is really quite modest. "People will recognize him on the street. Where they might have known his name, now they know his face. We were at a cocktail party, and it was time to go home, and Larry was talking to a couple of people, and one woman said to me, 'Look at him! He's just so on fire!' "

But it was clear to others who knew him that Larry was falter-

Photograph by David Strick/Onyx.



Larry and Billie Tisch in their Fifth Avenue apartment, across from the Metropolitan Museum.

ing because he didn't have Bob's skills with people—skills that were not being provided by his lieutenant at CBS, the acerbic Jay Kriegel.

"I went with Larry to see *Broadcast News,*" said one of his friends, "and he couldn't understand why the actors playing the news characters congratulated each other after a broadcast. 'They act like they've just given a performance of Shakespeare,' he told me. He doesn't understand the size of the egos involved in broadcasting. He thinks paying somebody a good salary should be enough."

SOME PEOPLE SAID THAT BOB'S ABSENCE FROM CBS HAD actually been engineered by Larry. Shortly before Larry became chief executive of CBS, according to one story that was making the rounds, a headhunter contacted New York University president John Brademas to see if he would be interested in becoming postmaster general of the United States. And when Brademas informed Larry Tisch about this feeler, Larry suggested that Brademas pass on the offer to Bob.

Brademas told me that no such conversation between him and Larry ever took place. But one of Bob's closest friends said, "I told Bob that the postmaster general's job was nuts, and he said to me, 'I've got to do it. I want to get my identity back.' Joan didn't want her husband to take the postmaster's job, and she never moved to Washington. She was so bitter over it."

When he returned from Washington, Bob became head of the New York City Partnership, a prestigious organization of businessmen who boost the city, and he got himself appointed as Mayor David Dinkins's "ambassador" to Washington. "He's been looking for something to do, because he's tired of being seen as the 'poor relation,' " said a friend. Before purchasing his 50 percent stake in the football Giants, he expressed an interest in buying the New England Patriots, and thought of starting a franchise in Baltimore or even making a bid for a basketball team.

Bob's profile got a boost when his son Jonathan married the daughter of Saul Steinberg in a flashy 1988 wedding at the Met, where Gayfryd Steinberg spent a million dollars on the flowers alone—or so the legend goes.

Bob and Jonathan also commissioned a 90-foot-long acrylic mural for the Summit, a Loews hotel in New York. The painting shows Larry in one corner wearing a hard hat, and Bob, almost life-size, in the center with Princess Grace of Monaco, cutting the ribbon for the opening of the Loews Monte Carlo.

So, for the first time in his life, Larry Tisch was alone at the top. "I think CBS changed Larry and brought out things that were latent in him," said a man who has worked closely with both brothers for years. "He's operating on his own, doing things that he used to delegate to his brother. And it's brought out certain weaknesses—his stock trader's mentality, his short attention span, his lack of people skills. He's engendered resentment in the business and media communities because of the ruthless way he's cut costs and dismissed people at a place that's supposed to be a public trust. It doesn't help your reputation to have a lot

"LARRY DOESN'T UNDERSTAND THE SIZE OF THE EGOS INVOLVED IN BROADCASTING."

Photograph by Theo Westenberger/Sygma.

of journalists going around town saying they've been Tisched."

"I THINK THAT EVER SINCE I CAME OUT HERE TO HOLLYWOOD," said Bob's 42-year-old son Steve, "my brother and sister and four cousins have all, at one time or another, said, 'You're the smartest one.' It's like saying, 'You're over the wall—stay there!' Five years ago, when Larry took over CBS, maybe I was waiting for the phone to ring and for Larry to say, 'Do you want to jump onboard and get involved in CBS?' Maybe I was hurt then. But I don't wait for that phone to ring anymore."

Bob's other son, Jonathan, 37, who runs the Tisch hotel chain, was said to be growing anxious about his future in the family business. "I told my brother he shouldn't make this the focus of his life," said Steve, who recently separated from his wife of almost ten years. But that didn't seem to allay Jonathan's concern that he was being squeezed out. "He sits on the board and participates in board discussions," said a director of Loews, "but Jonathan's not involved in the inner circle." Nor, as far as anybody could tell, was Jonathan asked to participate in a recent multi-million-dollar investment in bank stocks made by Four Lucky Fellows, a partnership of his four cousins.

MOST LIKELY, JIMMY WILL BECOME HEAD OF THE FAMILY—AT LEAST THE LARRY HALF OF IT.

Four Lucky Fellows is run by Tommy, 36, Larry's youngest son, who was trained in mergers-and-acquisitions at Goldman Sachs and was the first of the Tisches to get divorced. "I'm crazy about Tommy," said a Wall Street trader who has dealt with all the Tisches. "He's very bright, a real intellectual. He's cheap like the rest of them, lives in a rental apartment filled with books, and he's constantly reading."

At one time, it appeared as though Tommy might grow into a role at CBS, but his interest seems to have waned. In fact, the only one of Larry's sons who displays any real interest in CBS is Andrew, 41, the head of Lorillard. But recently, Andy's attention has been diverted by a wrenching divorce. According to friends, Andy's estranged wife, Susan, horrified Larry Tisch with what Larry considered to be her fancy jewels and furs, her weekends in Paris, her overdecorated apartment. To make matters worse, not long ago Tisch picked up *On the Avenue* magazine, which featured Susan, in a black mini-skirt at 2 A.M. in Au Bar, talking about her after-hours life.

Larry's two other sons—Daniel, 39, who runs his own arbitrage firm, and James, 37, who runs the $20-billion investment portfolio at CNA insurance—were both critical of their father's involvement in CBS. "They didn't think it was a good investment," said a family friend. "Jimmy, in particular, didn't like all the publicity. He told me, 'We've lived our life in obscurity, and I'd like it to continue that way.' "

Andy's divorce has had a tremendous impact on the entire family, especially since his estranged wife and Jimmy's wife, Merril, are sisters. Jimmy and Merril live right around the corner from his parents in Manhattan and own a weekend house near them in Rye. Of all the boys, it is Jimmy who has Larry's facility for numbers and for moving money around—a talent that has earned him the nickname "Little Larry." I was in Larry's office one day when Jimmy came in. A tall, thin man, Jimmy Tisch has gradually begun to replace his uncle as the person closest to Larry in business. Most likely, Jimmy will eventually inherit the mantle of head of the family—at least, the Larry half of it.

"This reporter," Larry said to his son, "is laying me out on the couch, trying to analyze me."

As we chatted, Jimmy said, "I've been working for Loews ever since I graduated from Wharton, in 1977."

"Only thirteen years—it seems longer," his father said.

"Yeah," Jimmy said sarcastically, "soon I'll be vested in the pension plan."

"Jimmy put us into the tanker business," Larry said. "If you'd gone in with us, you'd have gotten ten times on your investment."

"Basically," said Larry, "we're contrarians. In America today, there's no risk consideration. That's how the banks got into trouble. At Loews, we measure risk. We are risk averse. We want to be sure that if anything goes wrong in the economy, we'll still be around."

Indeed, given the billions at stake, it seems safe to assume the Tisches will go to considerable lengths to maintain family unity. Last February, a dinner-dance was held at the Rainbow Room in honor of the fortieth birthday of Bob's daughter, Laurie. All the Tisches were there, and Laurie, who has a sharp tongue, got up to make a toast: "To my cousins, my brothers, and their wives—or whatever is left of them." Seated at a nearby table, Larry and Billie and Bob and Joan shared a good laugh.

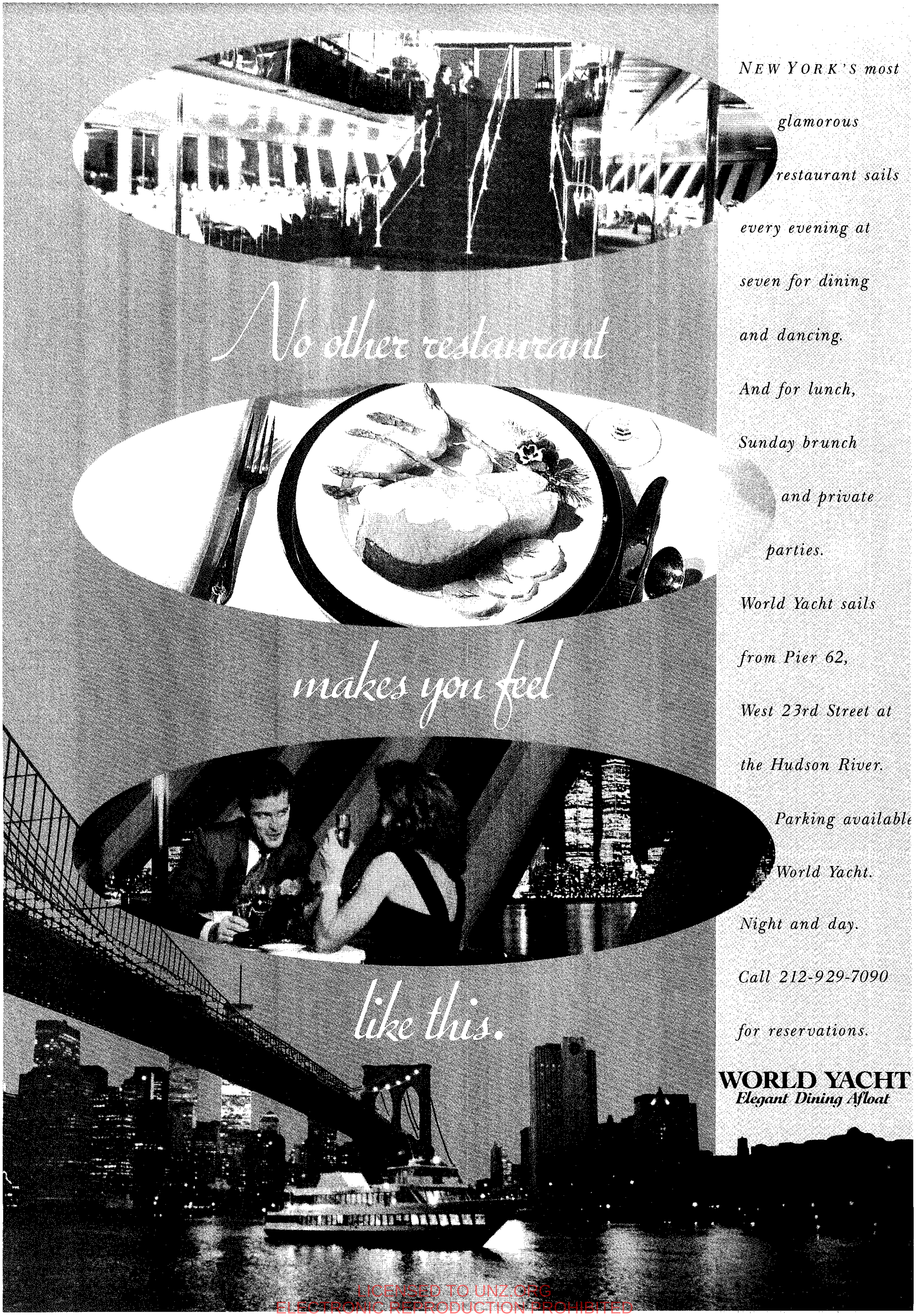
THIS PAST WINTER, LARRY TISCH WAS SPENDING A LOT OF HIS TIME in Washington, trying to persuade the FCC to change rules that prevent the networks from participating in the domestic syndication of entertainment programs. Hundreds of millions of dollars were at stake in this network battle against the Hollywood studios, which for years have reaped the lion's share of TV profits.

"There's a war being fought for the survival of free television today," Tisch told me. "I have no argument with diversity, but if we have 50 channels, what does that really mean? Each channel, on average, would have at best a 2 percent share of the audience, and none of them would be able to pay the price for original programming, because there would be no critical mass of audience. Right now, the networks pay for the original programming, and the cable channels pick it up for free. We're subsidizing our competition."

But there was more to the fight than that. If Tisch and his counterparts at ABC and NBC could have persuaded the FCC to lower the barriers, the networks could have merged with the major studios to become what Brandon Tartikoff called "giant pillars of production and distribution." This was what everyone was waiting for. It was the basis for those rumors about Disney eventually buying CBS, or vice versa. It was what interested the stock-pickers and investment bankers on Wall Street. After all, Larry Tisch was the asset player nonpareil, and the only question was when he would make his move.

For a while, it looked as though the networks would get their way, but at the very last minute a majority of FCC commissioners indicated that they favored continuing most of the regulatory restrictions. "What this means," said Jack Valenti, who spearheaded the successful lobbying campaign by the major Hollywood studios, "is that if Paramount bought CBS, it would have to get out of the domestic syndication business, except for the few hours it produced for its own network. My guess is that no studio is going to buy a network and give up the syndication business. On the other hand, somebody like a Mike Ovitz could put together the venture capital to buy the network."

For Tisch, then, CBS had turned out to be just another financial play—like oil rigs or bank stocks—and he was ready to sell the network when the price was right. "This is a man who came from an entirely different culture and walked into what should have been real glory," said a Tisch acquaintance. "But since the initial blush, he's had nothing but pain inflicted on him. He'll be relieved to rid himself of CBS, as long as he makes a profit." ■

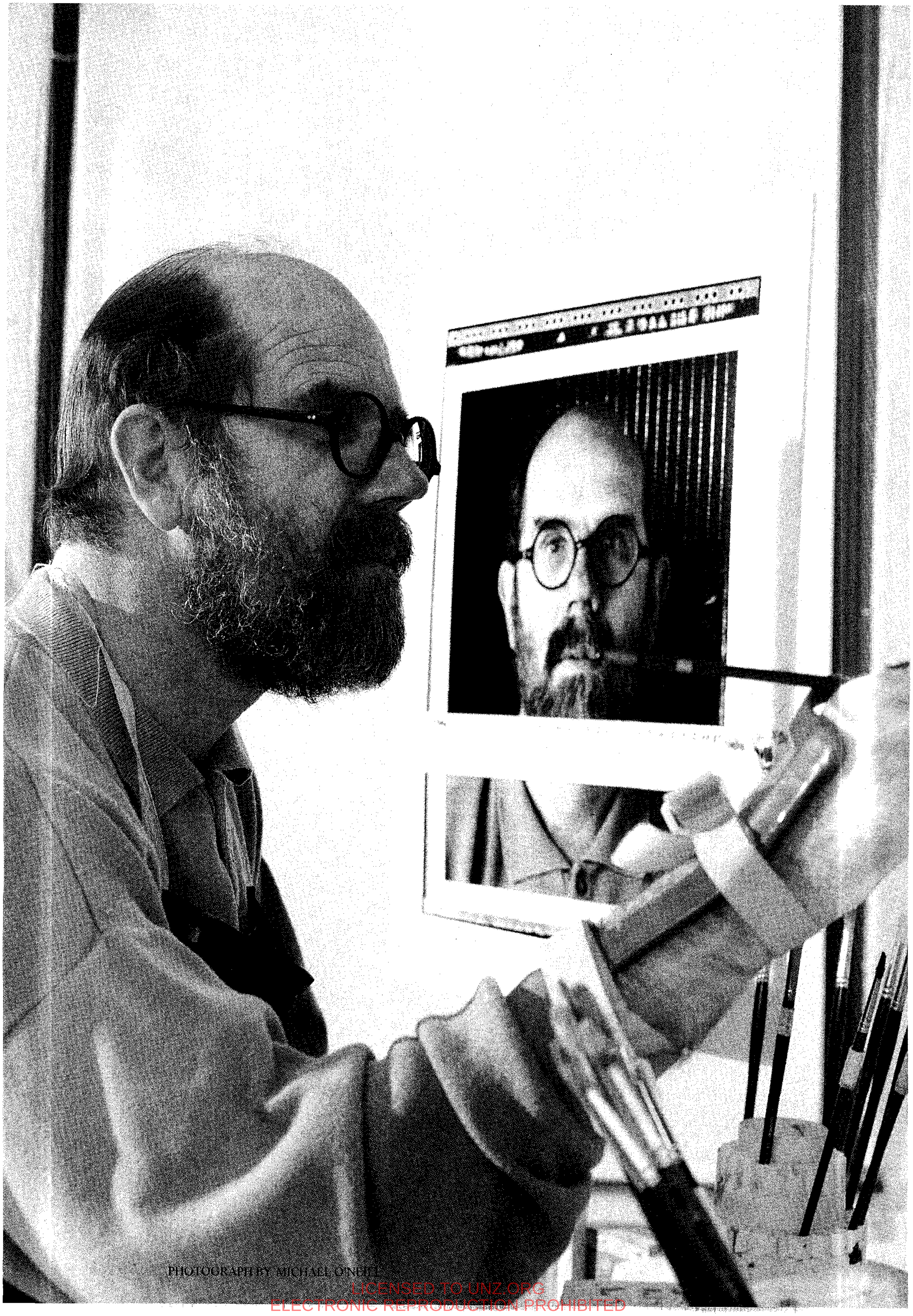

No other restaurant
makes you feel
like this.

NEW YORK'S most glamorous restaurant sails every evening at seven for dining and dancing. And for lunch, Sunday brunch and private parties.

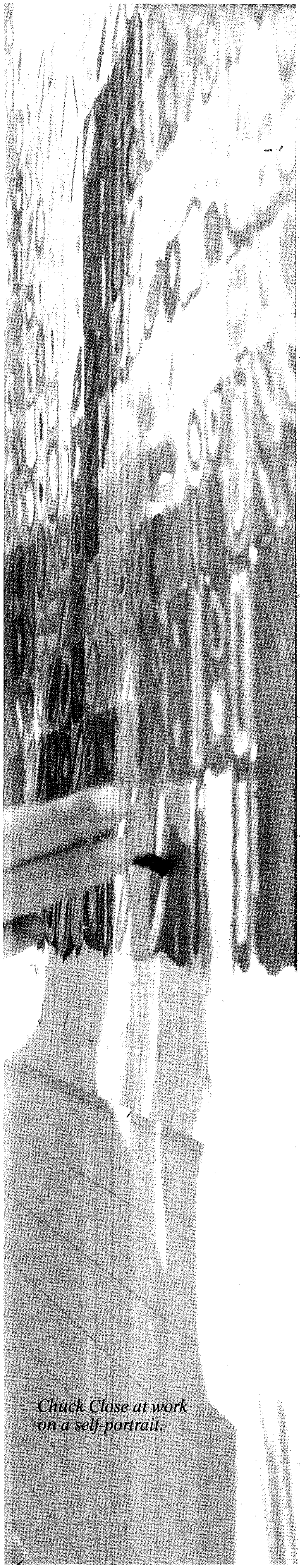
World Yacht sails from Pier 62, West 23rd Street at the Hudson River. Parking availabl World Yacht. Night and day.

Call 212-929-7090 for reservations.

WORLD YACHT
Elegant Dining Afloat



PHOTOGRAPH BY MICHAEL O'NEILL



Chuck Close at work on a self-portrait.

close to the edge

Two years after he was paralyzed, Chuck Close can paint the way he always did

By Edith Newhall

ON AN UNEXPECTEDLY BALMY DAY IN JANUARY, sunlight is streaming through the windows of Chuck Close's large studio on Spring Street. As usual, the radio is playing and the phone doesn't stop ringing. The artist sits on the forklift he has always used, putting the finishing touches on a nine-foot-high portrait of the painter April Gornik. Two recently completed canvases lean against the walls; the enlarged faces they depict—painter Eric Fischl and photographer-painter William Wegman—are instantly recognizable to anyone who keeps up with the art world.

Nothing much has changed, really. Except the artist. As he lowers the forklift, he takes an orthotic device off his hand, pulling its Velcro snaps apart with his teeth. When he raises himself out of the forklift, he transfers his body to a wheelchair.

To those who know him, Chuck Close's steady—almost willful—recovery has been nothing short of miraculous: Only two years ago, the collapse of a spinal artery suddenly paralyzed him. In the early stages of his paralysis, not even his doctors could have predicted he'd come this far. But for Close, 50, who grew up dyslexic—and later developed a style of painting so complex that it sometimes took him fourteen months to finish a work—being quadriplegic was simply one more obstacle to surmount, one more problem to solve. "I'm a fighter, and I've always been a fighter," he says matter-of-factly. "These are just limitations that no one would have picked."

Close has already tackled one of the biggest problems: He can paint almost exactly the way he always has. The paintings look remarkably unchanged. Only a few months after he was paralyzed, he started painting again; his new works have been sold—for well into six figures apiece—to

1 2 3 4 5 6 7 8

A B C D E F G

New York's Museum of Modern Art and the Modern Art Museum of Fort Worth. This month, he will have two new paintings in the Whitney Biennial and will receive the 1991 Skowhegan Medal for Painting. In October, he'll exhibit new paintings at the Pace Gallery, as he has done about every two years since 1977.

Since he was paralyzed, Close has also served as the curator of the Museum of Modern Art's third "Artist's Choice" exhibition, selecting 170 portraits for a series "designed to reveal how a number of contemporary artists have responded to modern art's spirit of individual innovation." Like his predecessors, Scott Burton and Ellsworth Kelly, Close was asked to choose works that informed his own style.

"The number of hours he put into this was astonishing," says Kirk Varnedoe, director of MOMA's Painting and Sculpture department, who chose Close for the project. "He went through the print collections, through drawings and photography, through the painting reserves, into sculpture, even though he knew at the outset what the basic theme was. He just wanted to inventory every possibility."

The crowded, seemingly haphazard installation echoed his own canvases, in which thousands of marks coalesce over a grid to form a whole. Achieving exactly what Close intended, it revealed the history and nuances of modern portraiture. The show also shed light on Close's own creative process and drew unanimous praise from critics. "For Mr. Close, there is not only an art to doing portraits, but also an art to seeing them," wrote New York *Times* critic Michael Kimmelman. "His splendid exhibition celebrates both."

GOING TO LUNCH IN SOHO is not a simple matter for Close: He must maneuver his wheelchair into and out of the elevator, then through the lobby door. But he does it almost daily. Lunch with his friends is a routine, like painting ("Nine to five—the whistle blows and I go home"), and Close is a man who cherishes his routines.

Seeing him seated at a table at Savoy, a small restaurant near his studio, I find it hard to believe that Close has experienced limitations of any sort. At six feet three, with a full beard and arms like a wrestler's, the artist is an imposing presence—rather like a friendly bear. Though his large, powerful-looking hands now have no grasp—Close eats by using an orthotic device (a sleeve on his hand into which a fork or spoon is slid and held at an angle)—he orders exactly what he wants and shows no self-consciousness whatever when he spills or drops something. He drinks his wine the way someone else might pray, pressing his palms together upright to hold the glass.

It is easy to understand why Close is so well liked by other artists: Not only is he outgoing, but he has an encyclopedic knowledge of art history; he seems genuinely interested in what other artists think; and he has a dry humor. When I tell him I think many of his subjects are more attractive in real life—an early photo-realist portrait of sculptor Richard Serra, for instance, looks like a mug shot—he doesn't disagree. "That's exactly the way Richard wanted to look—he wanted to look tough, dumb, and ugly. Those were the adjectives he used."

Though he has a learning disability that makes it difficult for him to recognize people even after he's met them several times, Close has been painting portraits since 1968. Tight, meticulously rendered portraits painted over grids have given way to a looser, almost expressionistic handling of paint. Over the past four years, Close has been working on a coarser grid, applying his marks in patterns that transform the face into a field of flickering colors. Viewed from a distance of less than three feet, the paintings are almost abstract.

"All the work I've done has that building-block, incremental nature," he says. "There are reasons why I paint like this. I've always been overwhelmed by problems of the whole—'How am I going to make this thing?' Not only that, I'm plagued by indecision, so it's liberating to turn this formidable series of decisions into little yes/no choices. For me, the real joy is in putting coveys of these silly little marks together. Some of them look like hot dogs, some of them look like doughnuts, but they're pictorial syntax: I build a painting by putting those marks together, just the way a writer makes a novel by slamming words together."

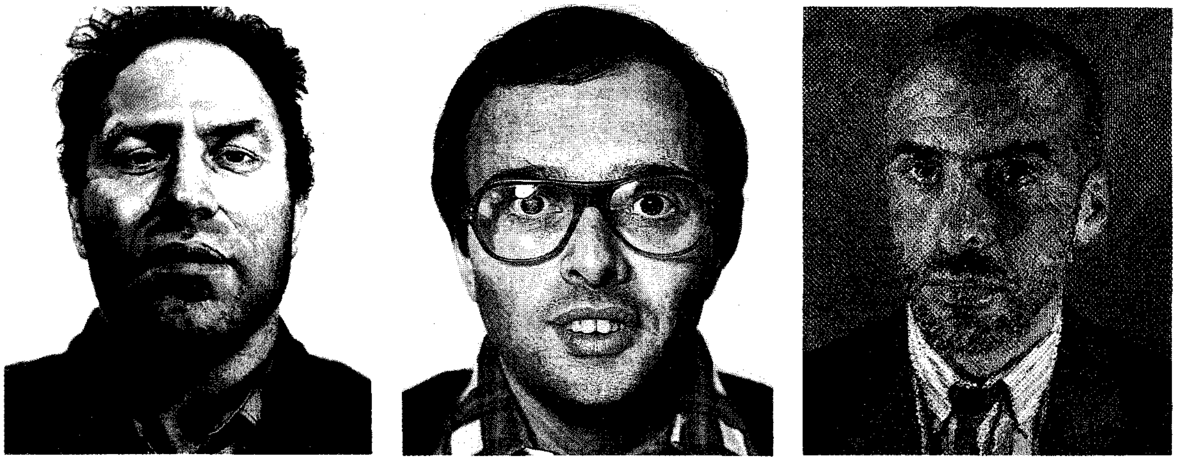
Close's previous series comprised artists known for their self-portraits—Lucas Samaras, Cindy Sherman, Francesco Clemente; for his new series (which includes Gornik, Wegman, Fischl, sculptor Judy Pfaff, and painters Elizabeth Murray, Janet Fish, and Alex Katz), he has chosen artists whose images he finds compelling. Their stylistic similarities to his works aren't obvious, but that doesn't matter. "I feel I have a dialogue with their work," he says.

But the most significant change for Close has been his attitude toward his paintings. The die-hard formalist who used to come up with "distancing devices" to separate himself from his subjects has finally acknowledged the psychological and emotional aspects of his work. "They were always important to me," he says, "but I tried to approach painting very straightforwardly and not be so terribly involved with who the subjects were. But when I was lying in bed in the hospital, I'd see these faces looming over me, and these were family, friends, artists—all

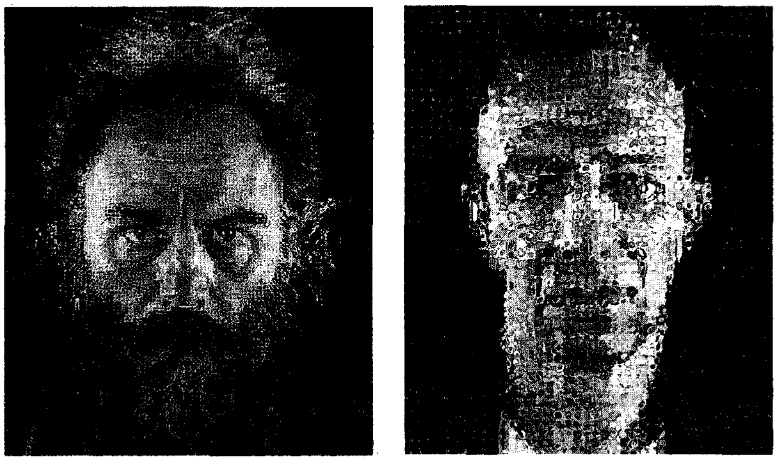
Says Close, "There's a real joy in puttin

How the artist works.

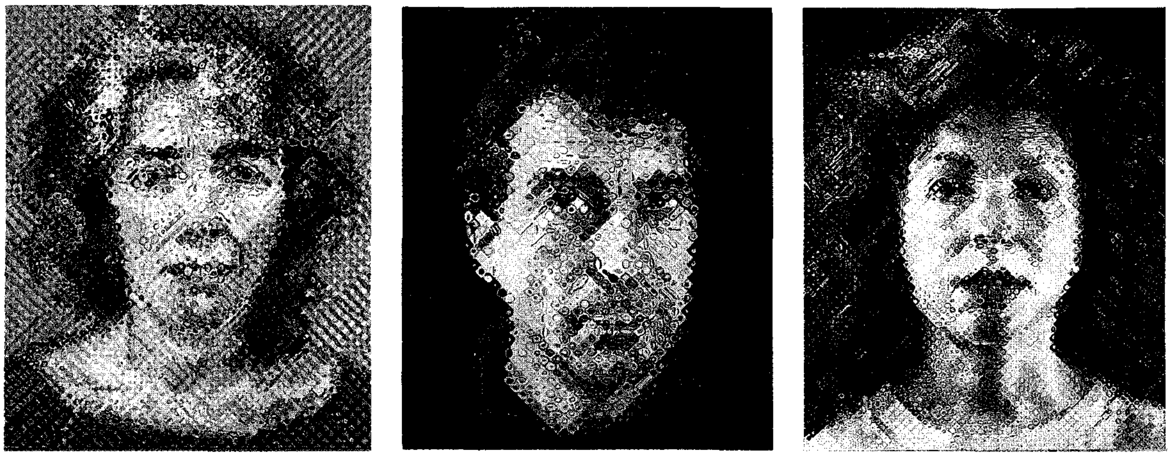
Photograph by Michael O'Neill.



ese little marks together. They may look like hot dogs, but with them I build a painting.”



Left to right, top to bottom: two photo-realist portraits, Richard *(1969) and* Mark *(1978–79), then* Francesco I *(1987–88),* Lucas I *(1986–87),* Alex II *(1989),* Elizabeth *(1989),* Bill *(1990), and* April *(1990–91), all created with many small marks of paint—Close's "pictorial syntax."*



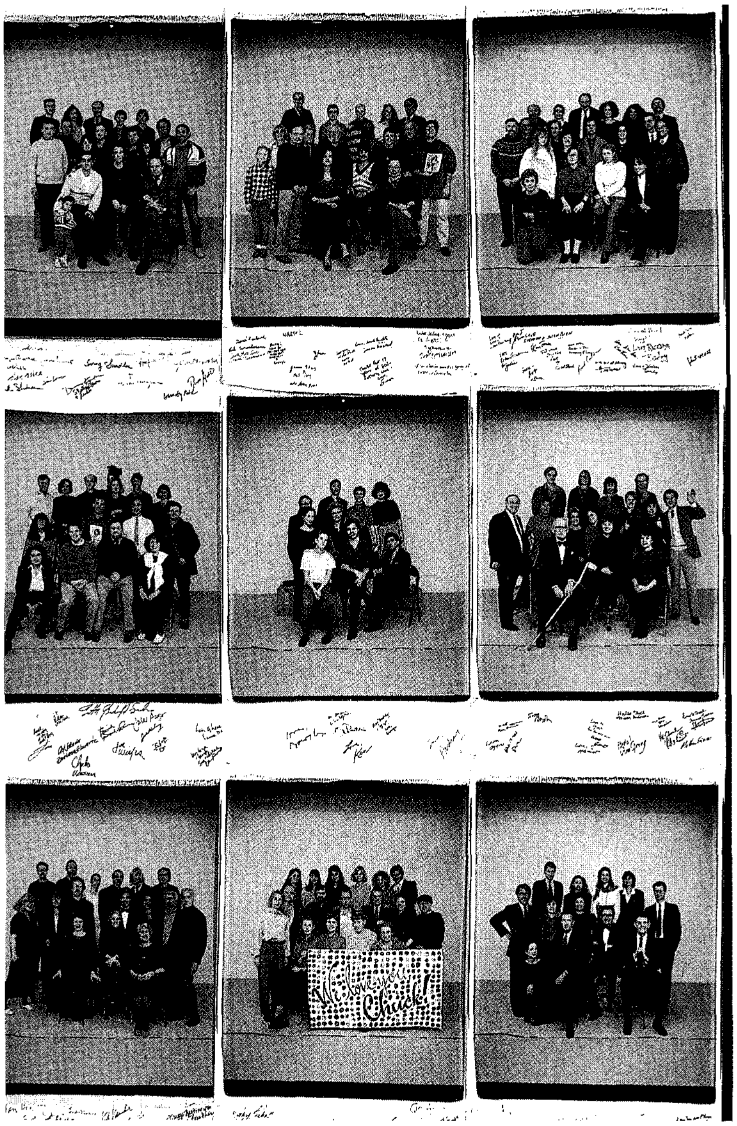
the people that I paint. Looking up and seeing the faces of everybody who counted gave a new kind of urgency to recording these images."

DECEMBER 7, 1988, started out like any other day for Close—except for the chest pains, and he'd had such pains on and off for years. After he leaned against the breakfast table for a while, the pains disappeared, as they always had, so he decided not to worry. He'd been to doctors, had tests (in Japan, he'd been hospitalized for these symptoms, but the tests were inconclusive).

Feeling better, almost elated, Close left his Upper West Side apartment and spent the entire day walking: down to a 57th Street studio of National Public Radio—he was to be a guest on *Weekend Edition*—then down to his studio in SoHo, and ending up all the way back uptown at Gracie Mansion, where he was presenting an award to an art teacher. But as he was sitting on the dais, the pains returned, more severely than before. As soon as he'd presented the award, he walked off the stage. The police, already warned that Close was not well, escorted him across the street to Doctors Hospital.

At first, Close was treated for what the doctors thought was a heart problem. He was hooked up to an EKG and given nitroglycerin. But by the time his wife, Leslie, arrived, Close had begun to have spasms, and within two hours he was paralyzed from the neck down. Leslie Close

Photographs by Bill Jacobson, John Back, and Ken Schles, all courtesy of the Pace Gallery. From the collections of (top to bottom, left to right) Ludwig, the artist, Pizzuti, Metropolitan Museum of Art, Pace, Museum of Modern Art, Pace, Broad.


We love you Chuck!

Huge "get-well" Polaroids sent the artist by his friends.

had him transferred to Tisch Hospital at NYU Medical Center.

Several days and many tests later, Close's doctors were able to make a diagnosis: He had suffered a collapsed spinal artery, which had cut off blood within the spinal column, killing nerves and causing the paralysis.

Close spent the next six weeks at Tisch Hospital. His lungs had to be suctioned every few hours to keep them clear. He was given steroids, which made him hallucinate; he gained 30 pounds in a few days (when he went off the drugs, he lost those 30 pounds in one day). Throughout his ordeal, he lay wondering how he would paint again. "I remember thinking, How much movement will I have to have if I stick the brush between my teeth? I thought, I'll get the paint on the canvas even if I have to spit it on."

As the weeks passed, Close—whose paralysis was incomplete and asymmetric—began to regain movement. He was transferred to the Howard A. Rusk Institute, NYU Medical Center's rehabilitation-medicine unit. There, Close began working with Phyllis Palsgrove, an occupational therapist who sensed early on that her patient was determined to get back to painting. "I'll never forget the day I made him do his laundry. I thought he was going to kill me," she recalls.

After he'd grumblingly done that laundry, Palsgrove decided not to urge her patient to relearn domestic skills; that used up a considerable amount of his energy. The best therapy, she knew, was to help him achieve the goal he'd already set. "We began to show him that there were ways to do almost anything," says Palsgrove. "We started with writing. I gave him a device that allowed him to hold a pencil; he found out he had more control than he thought he did. And for Chuck, it was relatively easy—after all, his skill had been in his hands. He started thinking that maybe there was a way he could paint. I started asking him things: How did he hold his brushes? Where did he keep his paint? All the time, I was thinking, How are we going to make adaptations for this?"

Palsgrove devised a holder for Close's brushes, and Close designed an easel, which was built by a technician in the occupational-therapy department, that allowed him to paint from his wheelchair. Then Palsgrove found a space on the ground floor at Rusk, facing a tree-filled courtyard, where Close could paint in relative privacy. She persuaded the administration to let Close have it. Leslie Close and Michael Volonakis, Close's assistant, brought in the artist's paints, lights, canvas, and other equipment. "We tried to re-create the same kind of atmosphere he'd had in his studio," says Palsgrove. "The lighting, having the photograph beside him, the lighting on the canvas."

Leslie Close remembers the day she saw her husband's first completed painting, a portrait of the painter Alex Katz. Though she had seen the work in progress during daily visits, she had also worried that it might not live up to Chuck's expectations. "It was a profoundly sad, expressive painting—and Alex has a sad expression on his face. Although it's incredibly competent technically, I can't look at that painting without crying. The whole experience of his illness and his recovery is in that portrait," she says.

Palsgrove felt triumphant. "He was willing to try anything we could work out. That's probably the answer to it all—he was willing to go along with whatever crazy thing we came up with."

CHARLES THOMAS CLOSE was born on July 5, 1940, in Monroe, Washington, the only child of Leslie Close, a sometime plumber, carpenter, and sheet-metal worker, and Mildred Close, a classically trained pianist. As a child, Close could barely run; he had a muscular weakness to which his paralysis may be related. He was also dyslexic—an affliction about which little was known in those days—and had other learning disabilities. But he learned quickly to turn his disadvantages into advantages. "I remember getting involved with magic and puppet shows so that I could encourage my friends to come to me, rather than me having to chase around after them and never being able to keep up," he says. "I learned how to control my own world—to make a world in which I could succeed."

"It's a new life n

One of the first discoveries Close made about himself was that he could draw better than his friends. "I would draw to entertain my friends and separate myself from other people. I felt special. And I got a lot of support from my parents, both of whom thought being an artist was not only an acceptable thing to be, but a preferable kind of activity."

He also used art all the way through school to compensate for what his teachers assumed was an inability to concentrate, making maps and tackling other extra-credit art projects.

After a year at a local junior college, where Close was careful to take courses he knew he could do well in—"writing papers instead of taking tests," and majoring in art—he transferred to the University of Washington as an art major. "I realized when I got into college that I could make the system work for me in a way that it hadn't in high school," he says.

Close's systematic approach worked extremely well: He graduated with the highest grade-point average in the art school. He had been one of 35 college juniors, selected in a nationwide competition, to attend Yale's summer school in Norfolk, Connecticut. Close made a lasting impression there: A year later, in 1962, he was accepted into the Graduate School of Painting and Architecture at Yale. The Minimalist painters Brice Marden and Robert Mangold were a year ahead of him; his own class included Richard Ser-

Photographs by John Reuter.

ra, Nancy Graves, Janet Fish, and Rackstraw Downes. "It was a wonderful mix of people—a lot of egos smashing into each other," says Close.

After Yale, Close went to Europe on a Fulbright grant. When he returned, he found a job teaching painting at the University of Massachusetts; one of his students was Leslie Rose, who is now his wife.

As more and more of his Yale classmates moved to New York, Close began to get restless. "The first year I taught in the country," he says, "I thought, I'm a painter who also teaches, but by the second year, when I was 'a teacher who paints,' I could see that by the end of it I'd be 'a teacher who used to paint.' " It was during this period that Close moved from abstraction to representationalism, using his own black-and-white photographs of nudes as studies for paintings. "I felt stuck, and it was painful to throw habits away. So I decided to push myself in a direction where I didn't have any expertise or facility. The photograph provided rights and wrongs."

he artist says, "but I'm learning to deal with it."

At the MOMA portrait show that Close assembled.

Photograph by Davis A. Gaffga.

In the fall of 1967, Close, then 27, moved to New York with Rose, and the two found a loft on Greene Street. It had no heat, and SoHo was still a manufacturing district, desolate at night, but it was an exciting time to be an artist in New York, and the small community of artists who had moved there became an extra family for the young couple. Rose was an art student at Hunter, while Close painted and taught part-time at the School of Visual Arts. They were married later that year.

Close's career took off almost immediately. While he was exhibiting his work in group shows, before he'd even found a gallery to represent him, he sold paintings to the Walker Art Center and the Minneapolis Institute of Art. He began showing with the Bykert Gallery in 1969. "I went down to his studio on Prince Street somewhat reluctantly, because he had shown me photographs of his paintings and I wasn't sure I liked them," says writer/art critic Klaus Kertess, an adjunct curator at the Whitney and former director of Bykert. "But I was literally and figuratively overwhelmed by what I saw. The works were at once so photographic and, on nearer viewing, so complex as paintings." Kertess, who was known to be slow to commit himself, took Close on a month later. "He got a fair amount of attention, and the work was obviously difficult. I think we were both surprised at the willingness of the art world to cheer it on."

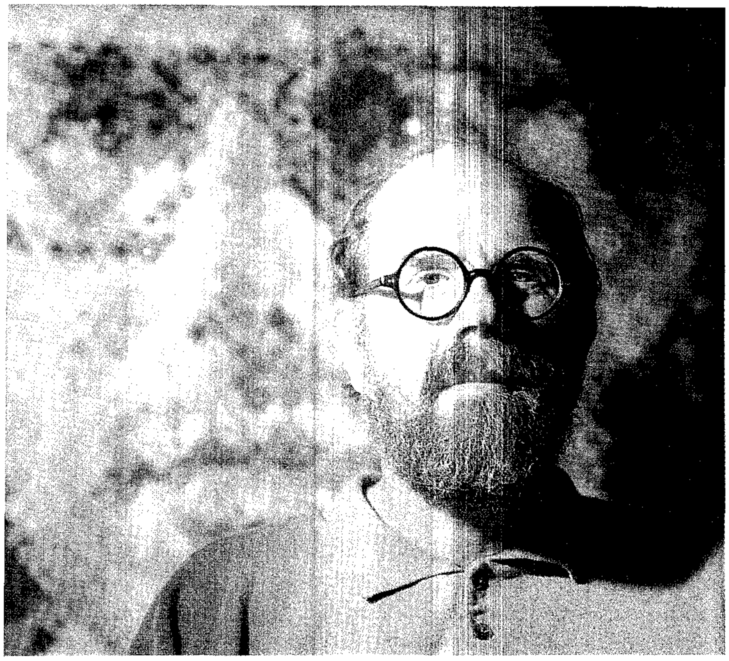
In 1976 Bykert closed, and Chuck Close began looking for a new gallery. The idea of approaching a blue-chip gallery like Pace hadn't even occurred to him. He went to see the owner, Arnold Glimcher, on the advice of two old friends—Marcia Tucker, now the director of the New Museum, and Amy Baker Sandback, a member of the board of directors of *Artforum*—each of whom had put together her own list of prospective galleries for Close. Impressed by Glimcher's enthusiasm for his work, Close decided to go to Pace.

At Bykert, Close had shown his photographs as studies for paintings; a year after he moved to Pace, he began experimenting with large-format color Polaroids—photographing nudes and flowers as well as shooting portraits—and showing them at the gallery's photography space, Pace MacGill. He has continued to show his photographs at regular intervals; last year, he received the International Center of Photography's Sixth Annual Infinity Award for Art for Important Use of Photography in Mixed Media by a Visual Artist.

Unlike a few painters and photographers who have moved back and forth between those mediums with questionable results, Close has been well served by his preoccupation with the portrait. The transitions between painting and printmaking and photography have been fluid yet uncompromising. "He was always a portraitist with a difference," says *New York*'s art critic, Kay Larson. "Whatever was radical and tightly reasoned in his work at first has mellowed extremely well. The intensity now is not just formal but spiritual, as though the artist has found his full measure."

ALTHOUGH Close has had the kind of success few artists enjoy, he has remained very much the person he used to be. He and Leslie are both family-minded, their friends say—devoted to their children, Maggie, seven, and Georgia, seventeen, who will be going away to college in the fall. Robert Cottingham, the realist painter, and his wife, Jane, an antiques dealer, have known the Closes since their early SoHo days and see them often. "Some people drop their old friends when they become successful; they've had the same friends since high school," says Jane Cottingham. "They're very loyal." Both Cottinghams visited Close regularly while he was in the hospital. "He's tall in every way," Robert Cottingham says simply.

Leslie Close received a master's in history of landscape from New York University in 1980 and was director of Wave Hill's American Landscape History program until two years ago. She left her job shortly before Close became paralyzed in order to write a book.



With a recent portrait of Eric Fischl.

Close now grants the emotional content of his work

Now that her life has begun to resume its normal schedule, she says, she plans to teach landscape history.

Close, on the other hand, has been busy resurrecting his old life. But he's had to make adjustments. He has two assistants—both young artists—who drive him to his studio every morning and take him home at night. Usually one of them spends the day working for him in his studio. Close can manage a few steps without crutches now; he doesn't expect to regain much more movement, but there has been no definite prognosis. "I need less assistance than I used to, but there still has to be somebody close by me, and I do need help relatively often with my equipment—for instance, to move the hoist over or up and down," he says.

Close has encountered the greatest frustration not inside but outside the studio. "When we are out at our house in Bridgehampton and I'm sitting on the deck watching other people do what I used to do, that can be upsetting," he says. "I used to be very active, and it's very hard to watch someone else doing something that I used to get so much pleasure out of." But he has come to terms with his limitations. "This is something I have 100 percent of the time, and I don't get away from it. It's a new life now, and it's something I'm learning to deal with. It has divided my life into 'before this happened' and 'after this happened.' "

Close still worries about the effects his paralysis has had on his family. "I might be able to explain it best this way: I sit in a wheelchair . . . but I often sat down anyhow. I look out at the world, which is virtually unchanged—what I look at is the world I've always looked at—whereas my family and friends look at me and they see someone very changed. They see somebody who's not the way he used to be. I know for my family it's a fresh pain every time they see me in the wheelchair. I'll roll by a mirror and *I'm* shocked to see myself in that chair."

And it *is* still difficult for Leslie Close, a candid, intelligent woman who thinks carefully before she speaks. "Chuck is heroic. This has been the most devastating thing I have ever experienced," she says. "Every time I see Chuck in his wheelchair, I feel like crying." But when I ask her if she can think of anything positive that has come out of this, she hesitates only briefly: "I never knew how strong I was—we were. We survived it. . . . Life goes on. But it's not over yet."

Like her husband, she credits their friends for helping her through: "I never realized how remarkable our friends are—they're extraordinary." Barbara Harshman, a friend of 21 years, came and stayed with Leslie during much of Close's hospitalization. "She is gracious, compassionate, nurturing, and tough, all at the same time," says Harshman. "I can't imagine anyone being able to survive this and continue a new life the way they have. Both Chuck and Leslie have the ability to take the world very seriously without ever forgetting the importance of laughing and appreciating how absurd everything really is."

Unlike some disabled people, Close has never been sensitive about being paralyzed; if anything, he has gone out of his way to put others at ease. "While he was still in the hospital, he'd take an afternoon off and go to see exhibitions," says Arnold Glimcher. "This illness never embarrassed him. Some people are embarrassed by a cold, you know, and he was ready to let people see him in a wheelchair right away." Glimcher remembers taking his wife, Milly, and Close and Leslie to dinner at the Water Club shortly after Close had been transferred to Rusk. "We were taking him out for the first time, and I was terrified that I was going to drop him—lose control of the wheelchair. At one point, we were waiting near a curb to cross under the East Side highway. Chuck sensed how nervous I was, and he said to me, 'Listen, if I fall out of here, what else could happen to me?' "

Though Close tears around the streets of SoHo in his electric wheelchair seemingly indifferent to traffic, visiting galleries has become an entirely different—and not always pleasant—experience. "I don't think that even 2 percent of the galleries in SoHo are wheelchair-accessible," he says. "I can afford to have assistants who help me get in and out of these places, but there must be a lot of people who would like to see this stuff, and no one knows they exist because they don't even attempt it. They don't even try to come to an area like SoHo."

Helping other artists has always been important to Close, and he's as generous with his time as ever. As members of the Marie Walsh Sharpe Art Foundation, which gives assistance to visual artists, he and painter Philip Pearlstein initiated the Artists Advisory Committee—a sort of think tank for issues confronting contemporary artists. He is also on the board of the New York Foundation for the Arts and an adviser to the Studio in a School Association. "He'll get involved in any committee he thinks will be useful," says Pearlstein. "He's always been interested in the art world and doing what he can to push it in the right directions."

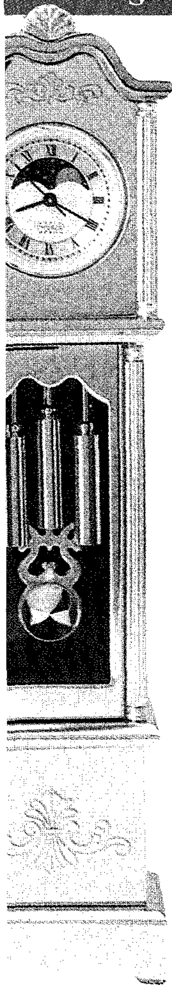
CLOSE HAS DOZENS OF friends. On this January night, they are out in force at MOMA, celebrating the opening of "Artist's Choice: Chuck Close, Head-On/The Modern Portrait."

Many of the people who are here have been the subjects of Close's paintings and photographs—Leslie, Barbara Harshman, Arnold Glimcher, April Gornik, Judy Pfaff, and Alex Katz, whose knitted brows make him look perpetually preoccupied. Holly Solomon, the dealer, is comfortably ensconced at a table; the photographer Timothy Greenfield-Sanders strolls by in an elegant red velvet scarf. Kirk Varnedoe and Robert Storr—MOMA's newest curator and a co-writer of a book on Close—are greeting the guests as they arrive.

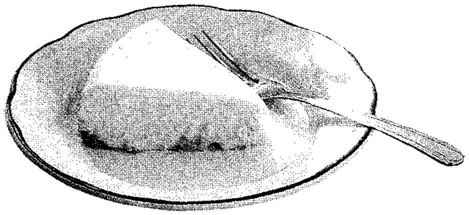
A few of the Closes' oldest friends are here, too. Robert and Jane Cottingham have come down from Connecticut. Mark Greenwold, a painter who lives in Albany and is one of Close's best friends, has been staying with the Closes for most of the week. Toward the end of the party, Close, who has been sitting in his wheelchair all evening holding court, stands up. Greenwold, watching from behind, looks amused. Close, the grown-up artist, is still a bit of a puppeteer and magician. "There he goes again," says Greenwold with a sigh. "Showing off." ■

Photograph by Michael O'Neill

SPECIAL ISSUE



THE ULTIMATE INSIDER'S GUIDE to BARGAINS



GOOD BUYS

In its May 6 issue, NEW YORK Magazine will present "The Ultimate Insider's Guide to Bargains." From high-yield bank CDs and great antique finds to special hotel packages and even pet shampoo, this perfect-bound special issue tells where to shop and save on everything.

GREAT DEAL

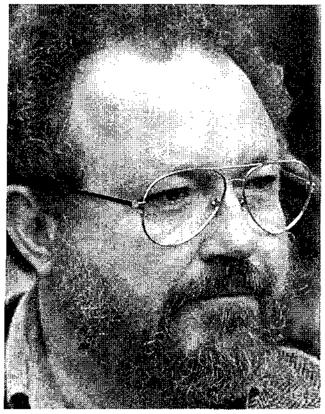
NEW YORK's 1.6 million readers know a good value when see it – and the same goes for the magazine's advertisers. That's why NEW YORK is No. 1 in retail ad pages for the fourth year in a row.** Deliver your message to this ready market of sophisticated shoppers. To advertise, call Publisher Janice Grossman at 212-880-0886.*

ISSUE DATE: 5/6
ON SALE: 4/29
AD CLOSE: 4/15
Classified Ad Close: 4/23
Call 212-643-6500

NEW YORK MAGAZINE®

755 Second Avenue, New York, NY 10017

**1990 SMRB, **PIB*



Thomas Harris.

He has two thrillers on the best-seller list and a hit movie. So why doesn't anybody know anything about Thomas Harris?

THE SILENCE OF THE WRITER

BY PHOEBE HOBAN

IT'S NOT THAT PYNCHON THING AT ALL," says George Witte, an editor at St. Martin's Press, which published Thomas Harris's best-selling thriller *The Silence of the Lambs,* about the author's conspicuously low profile. "He's basically a very nice, soft-spoken southern gentleman. Not at all eccentric or reclusive or weird or anything."

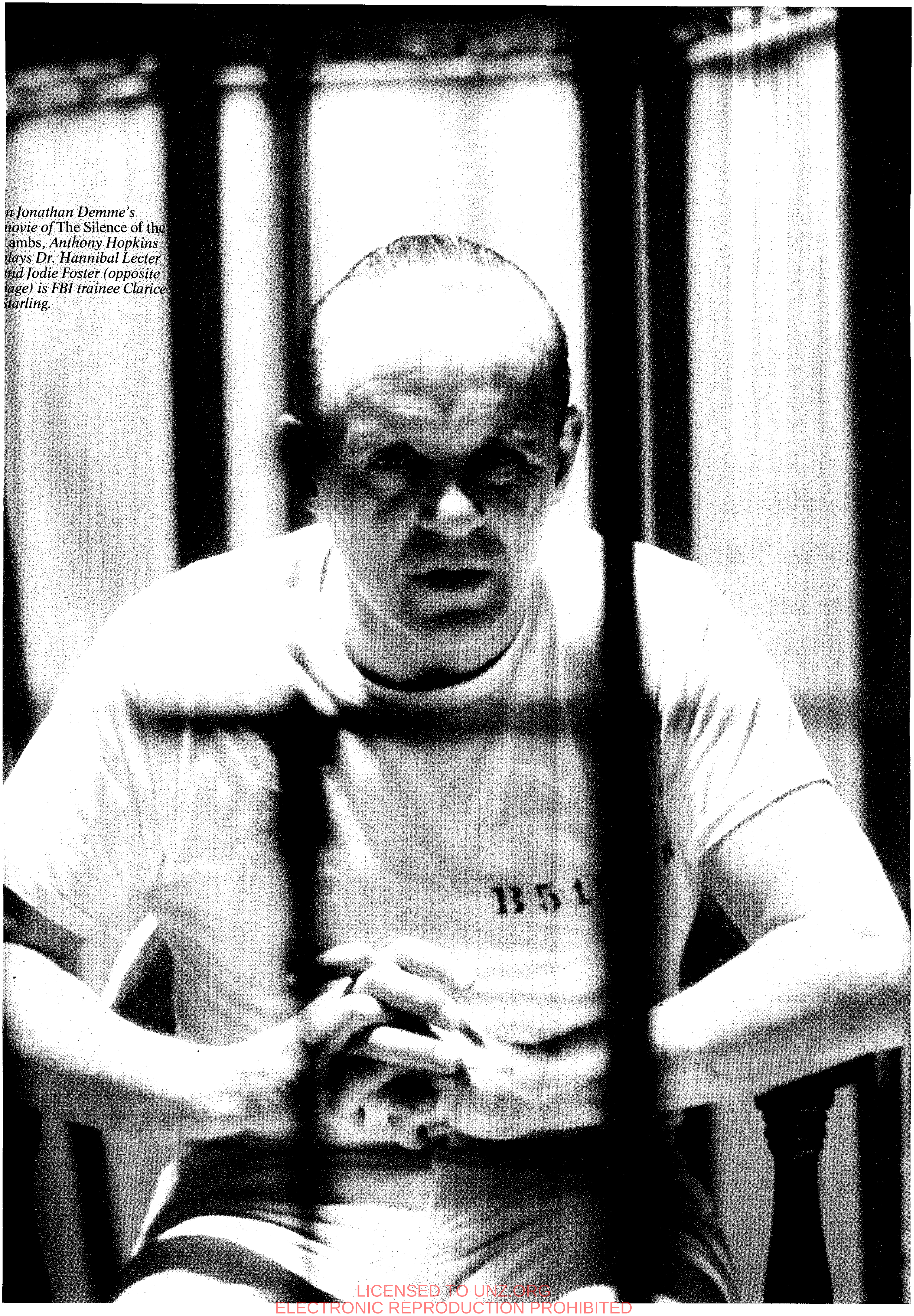
Harris likes to *write* his books, not talk about them. And write he does—methodically, patiently, meticulously, piecing tiny details together with the inspired precision of a forensic expert. In *Silence of the Lambs,* FBI trainee Clarice Starling searches for a serial killer called Buffalo Bill, who likes to fashion bodysuits from human flesh. Starling follows clues provided by the brilliantly evil Dr. Hannibal Lecter, a pathological genius whose quirks include eating his victims.

Silence, currently No. 1, has been on the New York *Times* paperback-best-seller list for 24 weeks, and the movie, starring Jodie Foster and Anthony Hopkins, is No. 2 at the box office, making Harris a *very* famous literary mystery man. Unlike J. D. Salinger and Thomas Pynchon, Harris doesn't hide out; he answers his fan mail and poses for pictures. He just thinks his books can speak for themselves.

"It's true that I don't do interviews," he said when I tracked him down by phone in Miami. "And I haven't in fifteen years. I think it's better to try to put everything in the books, you know." His soft southern accent dwindles to a halt. Harris did see *Silence of the Lambs.* "It's a great movie," he says enthusiastically. "I've been surrounded by it, so I wanted to see it. I admire Jonathan Demme, and we were very fortunate to have him and [screenwriter] Ted Tally, and we were very lucky with the cast." Then he politely concludes the conversation. "I have to be fair to everybody. I think it's better to have a blanket policy about it. You can't favor one publication or another. So I just work and I try to put things in my books that I want to say. And really that's about the size of it."

HARRIS WORKS ON HIS SCARY FICTION IN AN ORDInary office on Main Street in Sag Harbor, where he lives part of the year with his girlfriend, Pace Barnes, and their dog, Molly. In the winter, he migrates to Miami, where he has an office located between a porno theater and a library in the Art Deco district.

The Silence of the Lambs is his third book in sixteen years. Both *Black Sunday,* which was published in 1975 (about terrorists who hijack



n Jonathan Demme's
novie of The Silence of the
ambs, *Anthony Hopkins*
lays Dr. Hannibal Lecter
nd Jodie Foster (opposite
age) is FBI trainee Clarice
tarling.

the Goodyear blimp to bomb the Super Bowl), and 1981's *Red Dragon* (about tracking down a serial killer) were also best-sellers that were made into movies. (*Red Dragon,* in which Dr. Hannibal Lecter is introduced, is back as No. 3 on the paperback-best-seller list.) Harris has a reported $5-million-plus deal with Dell/Delacorte to publish his next two books.

So who is the mind behind Hannibal the Cannibal, who resurfaces, like a recurrent nightmare, in Harris's thrillers?

HARRIS, 50, WAS BORN IN JACKSON, Tennessee. His father, William Thomas Harris Jr., was an electrical engineer who worked for the Tennessee Valley Authority. His mother, Polly, was a high-school chemistry and biology teacher. When he was only a few years old, the family moved back to his father's hometown, Rich, Mississippi, and his father took up farming. Harris, says his mother, now 72, read "everything printable and is the most gentle person I have ever known." "He was just an ordinary kid," says his uncle, Dr. James Arch Coleman, a physician in Waco, Texas, who adds, "I knew he had talent."

Despite his horrific subject matter, Harris's mother says her son is "the most gentle person I have ever known."

At Baylor University, 1961.

Harris majored in English at Baylor University in Texas, working nights as a reporter on the city desk at the Waco *News-Tribune.* He married a fellow student named Harriet and had a daughter, Anne, now 29, who works at Doubleday. He and his wife divorced in the sixties. "I can only tell you I'm very proud of him and he works very hard," says Anne, who's as unwilling as her father to divulge too many facts.

"It was very clear to me Tom would become a writer," recalls Dallas Lee, who went to college with him and worked the night shifts with Harris at the Waco *News.* "I always thought of him as a poet." Lee says Harris loved Thomas Wolfe and rode a motorcycle. "He covered the police beat," Lee says. "He was game to look into anything. He was fascinated with gathering facts, information, and angles."

Even then, Harris was interested in the macabre. "He did some writing in those days for magazines like *True* and *Argosy,*" Lee continues. "The most interesting piece I remember him doing was a horrible tale of a prostitute ring in Mexico that fed on the young female children from the barrios. One of the villains was an old grandmother who dressed in black and rode in a limousine and showered gifts on families to get their children. Then their bodies were found. Tom had a really dramatic way of telling the story of the grandmother, and of the police investigation, which had its own crude aspects. He delighted in it. All his books are very, very thoroughly reported."

Harris graduated from Baylor in 1964, traveled in Europe for a while, and then got a job with the Associated Press in New York. He worked at the AP office at 50 Rockefeller Plaza from 1968 to 1974 as a general-assignment reporter and as the night editor on the city desk. "We all covered inordinate amounts of crime," says Nick Pileggi, who worked with Harris at AP. "Liquor-store robberies, murders. Really grungy stuff. I can't tell you how low we were on AP's talent scale. They thought of us as the garbage pail. Tom was this classic old boy, and he'd be out on assignment with all these New York guys saying 'dese, dem, and dose.' " In 1973, Harris and a couple of other reporters, Sam Maull and Dick Riley, came up with the idea for *Black Sunday.* "The three of us were friends, and one night we decided we could write a thriller," says Maull. "We used to go brainstorm at a back table at this bar on the Upper West Side called Teacher's."

The three reporters researched the project and began writing it together before Harris took over. When they sold the book to Putnam, they split the advance. "We got the idea from current events," says Maull. "The opening scene is off the front pages of the New York *Times.* Using the Goodyear blimp as the delivery vehicle for the explosives was Tom's idea."

"Tom was a wonderfully nice guy," recalls Tom Goldstein, another AP veteran, who is now the dean of graduate journalism at Berkeley. "Sometimes we'd go off on his motorcycle to Tweeds on 72nd Street for a beer. He was a very generous, helpful editor. I remember once I was covering the shooting of Joe Colombo in 1971 at Columbus Circle, and getting pushed around. When we filed, it always got dumped to a rewrite man. I remember when Tom got my story, he shook his head, and as soon as everybody left, he put my byline on it. When they sold *Black Sunday,* I found Tom drinking in the Lion's Head, and we ended up celebrating with a splendid champagne dinner at La Petite Ferme."

WITH *Black Sunday,* HARRIS devoted himself to writing fiction full-time. Barnes, a former editor at several New York publishing houses, is now head of publications for the Historical Society in Sag Harbor, where the couple has a Victorian house. Harris is not a member of the heavy-hitting Hamptons softball team, but the shy, unathletic writer and the vivacious Barnes are popular members of the Hamptons social scene. They are friendly with Gloria Jones and writers like Wilfrid Sheed and Miriam Ungerer. Harris has a reputation as an excellent cook—particularly of venison and wild duck. Besides writing, he draws. After Bridgehampton gallery owner Elaine Benson featured a friend of Harris's, a Mississippi sculptor named Floyd Shaman, Harris submitted some of his own sketches for a show of outsider art, as a joke.

Says Shaman, "He's always thinking about strange things. I remember he told me he had just gotten some videotapes on how to pick locks and break into safes as part of his research. When I visited him on Long Island, he cooked a dinner of squash blossoms. There's this whole ritual where you have to grab the blossom and make a corkscrew out of a pipe cleaner and stick it in the blossom to get the bees out. He and I have talked about his work habits. It's difficult, time-consuming work. He really wants his books to go beyond thrillers."

Tom McCormack, the head of St. Martin's and Harris's editor, calls him an extremely careful writer. "This is not a guy who just jots and gives his book to an editor and says, 'Put it into shape,' " he says. "He considers every single aspect of the story. He once said to me, 'I can't write it until I believe it.' He's *been* to Quantico," says McCormack, referring to the FBI training academy in *Silence of the Lambs.* "He's *talked* to that FBI man. He's gone to museums and asked about moths. He's an extraordinarily soft-spoken and nonexplosive man, and I think his work is a triumph of the imagination."

Benson, who just visited Harris in Miami Beach, says, "He and Pace are having so much fun. They just bought this crazy fifties house with a pool, and he drives a big Jaguar." Then she answers the crucial question. "Tom did tell me that Hannibal Lecter will be in his next book." ■

bny advertising/photo albert sanchez/model david la scala

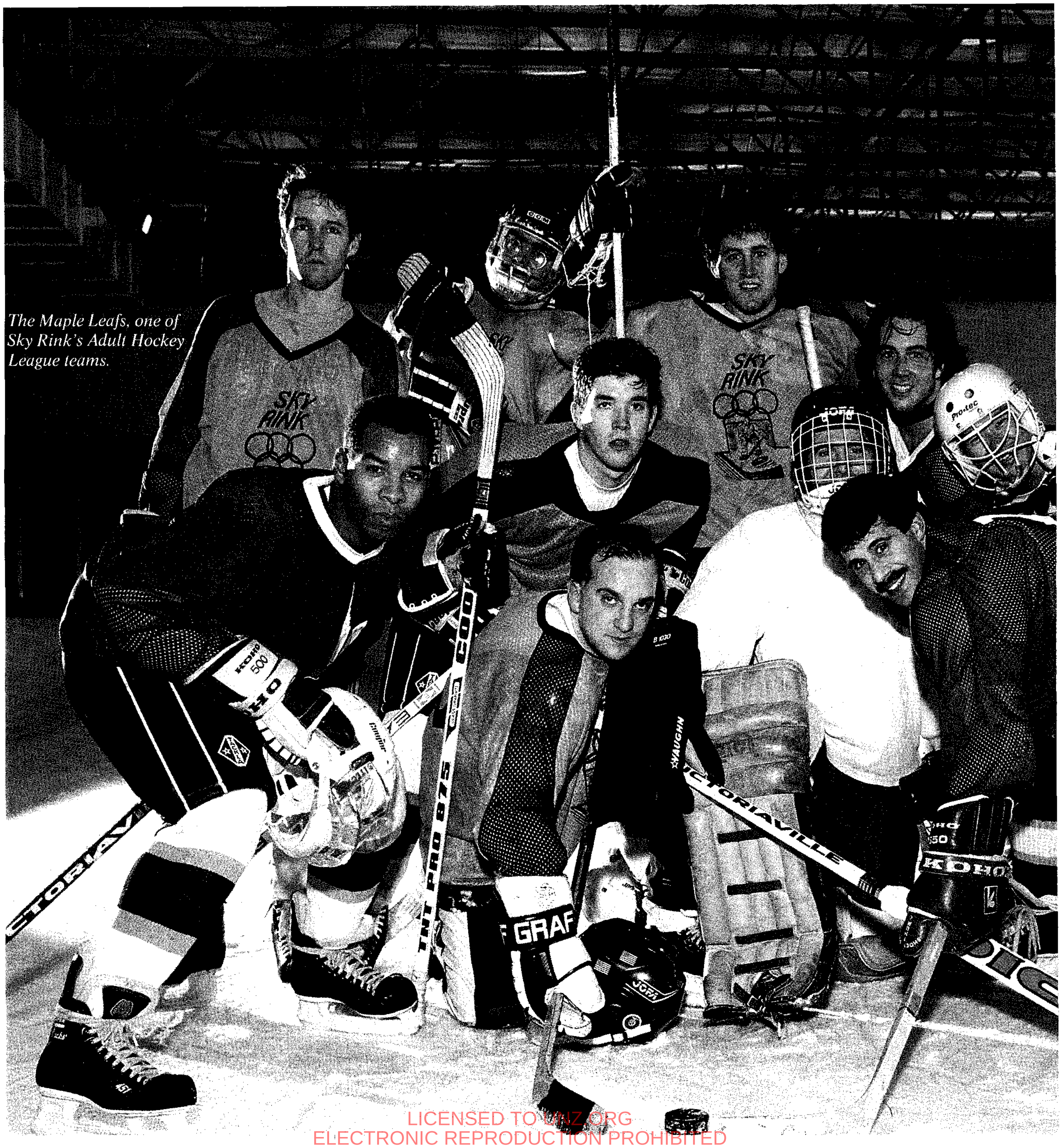
LOVE
BALL 2
THE CROWNING GLORY

may 22 roseland. crown auction june 5 barneys new york. all royalties benefit diffa. for more information 212 727 3100.

RACEWALKING SWIMMING BICYCLING TENNIS VOLLEYBALL HOCKEY

New Jock

Whatever your ability, there's an adult-sports program for y

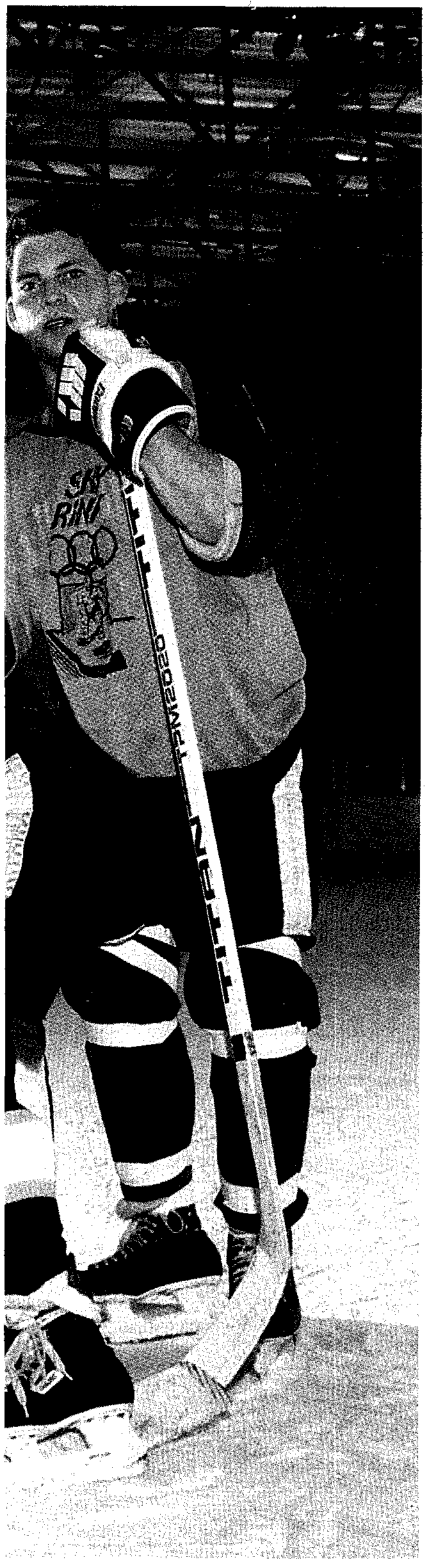

SKY RINK
SKY RINK
KOHO 500
TNT PRO 875
VICTORIAVILLE
GRAF
KOHO
VAUGHN

The Maple Leafs, one of Sky Rink's Adult Hockey League teams.

ATHLON
SOCCER
WRESTLING
RUNNING
SOFTBALL
BASKETBALL

ity

y *Marc Bloom*



ON A MONDAY EVENING IN FEBRUARY, IN THE Julia Richman High School gym on the Upper East Side, Channel J is taking a run at Hammertime. It's an Urban Professionals Basketball League game, and lawyers and admen, brokers and city officials, elbow for position under the boards, skim the hardwood after loose balls, dish off in the paint.

Farther uptown, at Asphalt Green, at York and 90th, the field lights cast a soft glow on the practice shots fired by the Komets, a leading team in the New York Metropolitan Women's Soccer League. Across town, at the West Side YMCA, Ed Lindsay, a 41-year-old electrical engineer, trades takedowns with a teammate in a West Side Wrestling Club workout.

Now's the time to find your place on a spring-season team. All around the city, membership is up in a dozen adult-sports programs and leagues ranging from softball to soccer, tennis to running, ice hockey to bicycling. When people are matched on the court, field, or track against others their own age, everyone is roughly equal. And not only is playing on a team a natural, relaxing way to form relationships, but league parties, picnics, awards dinners, and meetings are really an excuse to eat, talk sports, and plan for the next tournament.

Along with good company, today's social athletes thrive on coaching and competition. Studies have found that a team environment motivates an athlete to perform better. But beyond that, "the whole idea is to feel sixteen again," says John Bykowsky, a former high-school football and track star who directs the Urban Professionals Basketball League. On this winter night, Bykowsky patrols the Julia Richman gym while Clay Rosenberg, a 32-year-old business manager who's the point guard for the Channel J team, lifts it to a twenty-point lead over Hammertime with crisp passing in the final minutes of play. (He and his teammates don't work at Channel J; they just watch it.) "I like the attitude here," Rosenberg says, toweling off. "It's not death if you lose."

The skills are more sophisticated, but the goals very similar, on the artificial turf at Asphalt Green, where Scott Lancaster, the Komets coach, leads a dozen women through calisthenics that would reduce the Channel J team to tears. They do wind sprints, jumping jacks, push-ups, and kick their legs up, back, all around, sharpening up for the spring season. Many, like Claudia Jaul, 28, a Manhattan lawyer, played high-school or college soccer. "Winning is not stressed. It's more recreational," she says, adding, "Soccer is the best sport for getting you in shape."

Perhaps, but Ed Lindsay and his matmen at the West Side Y could make a valid case for wrestling's superiority. Many of the wrestlers spend nearly half of their 90-minute workout on fitness. "Wrestling uses all the muscles in the body," says Lindsay, who took up the sport a year ago. After starting workouts in the gym (actually, the Y's preschool center, with wrestling mats thrown down), he lost 30 pounds in four months. In a recent match against a college opponent half his age, he lasted two of the three periods before being pinned. "I thought I'd go in ten seconds," Lindsay says. "I considered it a victory."

Here are programs that will let you achieve some victories of your own.

HOCKEY

CALL IT THE ATHLETIC LOBSTER SHIFT: At times, teams in the **Sky Rink Adult Hockey League** play past midnight, since ice time at Sky Rink belongs to the public in the daytime and the evening. Weeknight hockey games start at 9:30, with some pucks dropping as late as 11:15.

The league's 750 players skate with authority, handle sticks with precision, and hardly ever brawl. "Throw one punch and you're history," says league director Bill Norton. Norton divides the 45-odd teams into four divisions on the basis of ability. In the A and B divisions, checking—the fundamental blocking move—is allowed; in C and D, it's not. Body contact is kept to a minimum. This no-nonsense approach has brought together a rare mix of blue-collar people, executives from firms like Cushman & Wakefield, and lawyers from firms like Skadden, Arps. "Everyone is welcome. Whatever they don't know we'll teach them," says Norton.

Sky Rink runs three seasons: February through June, July through September, and October through January; in each, there are twelve games plus playoffs. Since there are clinics and periodic tryouts, players can be worked into the program at almost any time. Prior to each season, Norton holds a draft.

There is a women's team, and 25 female members play on various squads. Games consist of three fifteen-minute periods (as opposed to the NHL's twenty-minute periods). At the outset, the only skill required is minimal ability at ice skating. A coach, Eric Stevens, works with newcomers on skating so they are soon free to concentrate on hockey technique. During a tryout, players are rated on stick handling, puck control, passing, shooting, and other skills, including skating.

Don't feel intimidated. While the A people may be former college players, al-

PHOTOGRAPHED BY TED HARDIN

most everyone else plays a lighter game. After all, the legal eagles don't want to show up at the office with their teeth missing. The fee, $200 per season, entitles players to practice time and a uniform jersey. They are responsible for the rest of the uniform, plus skates, helmet, and other protective gear, all of which runs at least $300 and can be picked up at Marc's Pro Shop on the premises.

Contact the Sky Rink Adult Ice Hockey League, 450 West 33rd Street, 16th Floor, New York, New York 10001, 695-6557 (call Tuesday through Friday after 3 P.M.).

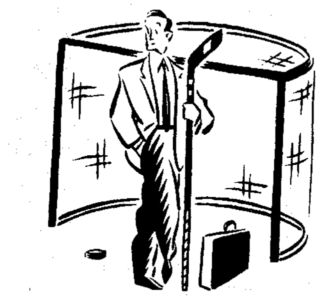
BASKETBALL

ARE YOU A SCHOOLYARD BALL player who can drive both ways, bury a three-pointer, stick tight on defense, and run full court? If you're that good, you'll probably get director John Bykowsky's highest rating and be placed in the upper echelons of the **New York Urban Professionals Basketball League.** Though your team may not be Ruckers-caliber, gym rats will nevertheless get plenty of high-flying competition. And there are also teams that couldn't run a fast break if their lives depended on it; the extremes are what make this league so appealing.

Two hundred and four teams have just completed their winter season (November through March); 150 are anticipated for summer (late May through August). Every level of play is represented, and Bykowsky works like an NBA scout to assess talent so that teams will be evenly matched within their divisions (there's always at least one division for women). At open scrimmages, Bykowsky groups applicants into ten-person squads (players can also join as a team).

Games are played weekday evenings (24-minute halves, with mostly running time; there's no shot clock) at high-school gyms in Manhattan. In the summer season, each team plays one scrimmage and eight games. Those joining as individuals are charged $85 ($124 in winter); the full-team cost is $850 (or $1,240). Some teams are corporate-sponsored. The fee includes T-shirts, court rental, and approved referees.

NEW JOCK CITY



"Throw a punch and you're history," says hockey-league director Bill Norton.

People play in cutoffs, and everyone gets into the game. After a collision, the players help one another to their feet (these folks have to go to work in the morning). Pete Lempin, 43, assistant commissioner for operations in the city's Department of Consumer Affairs, plays small forward on a DCA team, and he thrives on the hustle. "It's wonderful stress relief," he says. "Especially if you work for the city."

Contact the New York Urban Professionals Basketball League, 302 West 79th Street, Apt 7C, New York, New York 10024, 877-3614.

BICYCLING

MORE BIKES ARE NOW BOUGHT each year for adults than for children, says the Bicycle Federation of America. Clearly, grown-ups have discovered that a couple of hours in a bike's saddle provides not only a good workout but great fun.

To find riding companions—a big part of that fun—you can't do better than the 1,000-member **New York Cycle Club.** Several hundred cyclists often show up for weekend rides (of twenty miles and up) that go from Central Park (usually) to the quiet byways of Westchester, Connecticut, New Jersey, or Long Island. (It takes a full season to be able to comfortably handle two- or three-hour rides.) The throng is divided into several groups, according to pace and terrain; double-A rides are long, hilly, and fast (better than twenty miles an hour), but C-group riders cruise along at twelve to fourteen miles per hour.

Cycling builds a ravenous appetite, and most rides revolve around strategic stops for nourishment. "You sit down and have lunch," says past club president Christy Guzzetta, "and at the end of a ride you really know someone." Five years ago, Guzzetta met Jody Sayler on a ride. They'll be married in September.

Dues ($17 a year) cover a monthly bulletin and clinics on bike handling (hill climbing and such). Monthly meetings at a downtown restaurant draw upwards of 100 members for fitness advice, films of the Tour de France, and chitchat on the latest high-tech gear.

In May, there is an annual 120-mile ride to Montauk, where members have lunch and board buses for a party on the way back. If that distance is too heady, there's also a 65-miler to Sandy Hook, on the Jersey shore, where a chartered fishing boat will be stationed to return participants to the South Street Seaport. This is not a racing club, but the speediest members will give their colleagues tips on developing race-level ability. There are weekly races in Central Park and throughout the region. For many races, you need a U.S. Cycling Federation license, but there are also citizens' races open to all.

If you haven't cycled in a while, be prepared for the new generation of equipment. Good bikes start at about $350, and when you add a helmet, shoes, shorts, pump, rack for your car, and other necessities, your initial investment could easily reach $1,000. But you'll find this sport well worth the cost.

Contact the New York Cycle Club, P.O. Box 199, Cooper Station, New York, New York 10276, 242-3900.

RUNNING

TODAY'S RUNNERS CAN HAVE IT all—expert coaching, competitive options, supportive teammates, socializing on and off the footpaths—through the venerable **Central Park Track Club,** now in its nineteenth year. The group has a roster of 300, with close to 200 active members, who share a desire to compete and improve their racing times. Two weekly workouts supervised by coach George Wisniewski—a former four-minute-miler at NYU and a noted eccentric who once lit up a cigar after finishing the New York Marathon—are the focus of team activity. On Tuesday evenings at seven, runners meet at a downtown track for speed training. On Thursdays at the same hour, they gather in Central Park for distance work.

Runners are grouped by ability and given personal attention by Wisniewski, who keeps a record of everyone's training and racing progress. The distance pace is five to eight minutes a mile, while speed work consists of alternating fast and slow laps—known as interval training. New members are welcome but subject to a "test." It's a measure of character, not ability, according to past club president Ed Coplon. Come to three or four Thursday-evening workouts and show you are compatible with the pulse of group runs. Anyone who spoils the mood with a "foolish" pace is unwelcome.

Dues are $40 a year. Members compete near New York and far away, in everything from track races to marathons. One spring highlight is the New York Club Team Championship, a five-miler in June.

Illustrations by Rollin McGrail.

METROPOLITAN
RACEWALKERS

Richard Goldman (center), team president and coach, works out with the Metropolitan Racewalkers.

The club comprises all age groups and takes special pride in older "masters" like 52-year-old Sid Howard, who can still rip off a half-mile in a little over two minutes. It also values the relationships formed among members. "We've had a spate of club marriages," says Coplon, "what we call our 'breed for speed' program."

Contact Betty Marolla at the Central Park Track Club, 7 West 96th Street, New York, New York 10025, 864-4217.

RACEWALKING

RACEWALKING, ONCE CONSIDERED running's poor cousin, has come into its own as legitimate exercise. At its best, a racewalking workout may even be more productive than running, because it employs more muscle with less risk of injury. If you enjoy walking and like to smell the flowers, **Metropolitan Racewalkers,** a team emphasizing competition and the opportunity for serious training, is not for you.

A racewalking stride requires the knee to straighten, or lock, with each step. One foot must be on the ground at all times. At first, this swinging gait may look funny, but in time it becomes graceful and achieves the top-level speed sought by race-oriented members. The best footwear is a flexible running shoe that accommodates the pronounced toe-off of the walker's stride.

Metro meets on weekends for walks around Central Park. Typically, fifteen to twenty of the more than 150 members show up for a four- to six-mile stretch of the roadway. They stay off the slippery cinders of the reservoir path; walking benefits from the sure, hard surface of the road. The average group pace is ten to thirteen minutes per mile. Initially, club president and coach Richard Goldman accompanies newcomers for a couple of miles.

Women members outnumber men two to one. About a third of the members compete regularly, while the rest are satisfied with racewalking's many fitness benefits. Racers are welcome in most running events conducted by the New York Road Runners Club, but there are also walking events like the popular five-kilometer (3.1-mile) Metropolitan Racewalk in September. Many members compete in the racewalking division of the New York City Marathon. Team dues are $10 annually. Members breakfast together after workouts and have several catered meetings a year plus a club dinner.

Contact Metropolitan Racewalkers, 36 West 20th Street, New York, New York 10011, 675-3021.

SOFTBALL

IF YOU STILL HARBOR DREAMS OF MAKing a diving catch or belting a game-winning homer, head over to the Heckscher ball fields in Central Park (on the west side of the park between 62nd and 65th Streets), the city's softball showcase, for the chance to join the **Central Park Softball League** (CPSL).

The spring season begins April 13, play is on Saturdays, and, according to league commissioner Marty Mann, rosters are kept open for several weeks after opening day for new players. The league offers 26 regular-season games, along with an all-star contest, playoffs, and awards for the best stats. To join, you should have the fundamentals. There is no overall league placement for individuals. Teams operate independently and have tryouts for open positions; simply approach managers at the playing site for information. There are twelve teams; whenever a team does not return the next season, Mann fills the vacancy by adding a team from his waiting list. But it's much easier to join the league as an individual.

Women are accepted. For women or men unable to get into CPSL, Mann conducts a more informal, coed "invitational" league, also on Saturdays in the park, which also holds 26 games a season; the fee is $25 per team per game. A number of CPSL teams are sponsored and therefore free to members. Fees for players on unsponsored teams are $50 to $100 per player; teams pay the league $1,490 per season. Players must provide their own jerseys (some teams wear full uniforms), as well as cleated shoes and gloves.

The main difference between baseball ("hardball") and softball is the pitching. Softball pitching is done in an underhand motion; the faster the pitching, the more competitive the league. The CPSL permits modified fast-pitch, which means that the ball can be thrown as fast as possible but without the pro-style windmill motion. Still, says Mann, be prepared to hit pitches in excess of 70 miles per hour.

Contact Marty Mann, 435 West 23rd Street, New York, New York 10011, or the Permit Office, Parks and Recreation Department, 408-0234.

SWIMMING

In New York, a swim lane is as precious as a legal parking spot; at peak hours, club pools are mobbed. If you're a serious competitive swimmer who would like to improve your overall performance, the **Red Tide** team offers access to two pools, supervised workouts, and a grapevine on everything you need to know about the sport. The team has more than 100 members, who compete in a variety of events; several have done the annual 28.5-mile Swim Around Manhattan. Dues are $10 a year, plus another $24 to join the national umbrella group, U.S. Masters, for insurance purposes.

There are up to ten workouts a week. On weekdays, Red Tide swims mornings at John Jay College (59th Street and Tenth Avenue) and evenings and weekends uptown at CCNY (138th Street and Convent Avenue). There are pool fees for various training packages. For example, one session per week at John Jay for four and a half months is $135 (roughly $7 a workout). About 35 members show up for workouts with their highly regarded coach, Foster DeJesus, or one of his assistants.

Pools are the standard indoor size—25 yards long and five or six lanes wide. If you can't keep up, you'll get in the way. But in this highly charged environment, the experienced swimmer can make rapid advances. Swim-meet scoring is done in five-year age groups (such as 30 to 34). "We like members to compete in at least one event per year," says Dana Evans, director of Red Tide's annual Hour Swim, held this year at Columbia University. Evans, 37, joined the team in 1986 and has since become a record-breaker for his age. He can swim the 1,650-yard freestyle (swimming's version of the mile) in a superb 18:31 minutes. A Red Tide workout averages about 4,000 yards and includes kick-and-pull sets, speed work, and all the strokes. The current workout schedule began in February and ends in June. Space permitting, new members can join now and pay prorated fees for this season.

Contact Dana Evans, the Red Tide of NYC, 148 West 23rd Street, Apartment 8H, New York, New York 10011, 989-0417 (call before 9 P.M.).

SOCCER

For the duration of last year's World Cup soccer tournament, the Italian team's coach forbade his players to have sex; he felt it would detract from his team's performance. The **New York Metropolitan Women's Soccer League** requires no such sacrifice, just strong and nimble legs. Games consist of nonstop 45-minute halves. These women come to *play.*

The league has eight teams and a sixteen-game spring season, which runs from March through May, and there are tournaments. Matches are held Sundays at the park off the FDR Drive at East 6th Street. Players can join at any time, space permitting. If there are no openings for the current session, watch a few games, see if you can handle the level of play, and apply for admission to the fall season, which starts in August. Teams carry a maximum of 23 players, and positions often open up as people move or drop out because of work responsibilities. An entire team can apply (before the season begins). League officials vote on acceptance; there's no test, but applicants have to show that they're serious about the sport. Dues run about $15 a month. Players must buy uniforms ($50) and soccer cleats ($40) and should provide their own ball and shin guards.

Soccer is strenuous at all eleven positions. If you're new to the game, you can learn the fundamentals of dribbling, passing, trapping, and shooting, but you can't be out of shape or you'll cave in and risk injury. The women in this league are professional people, with positions in law, advertising, banking, and the media. They can do push-ups like Marines, sprint up and down the field, and boot the ball a mile. Most players specialize, playing as forwards (shooters), halfbacks (midfielders who work the ball to the forwards), fullbacks (primary defenders), or goalies. Everyone sees action and plays an important role in team strategy.

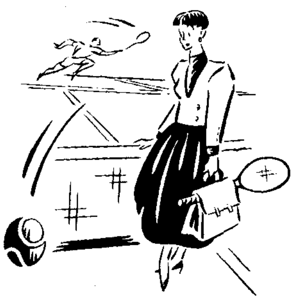
Contact Scott Lancaster at the New York Metropolitan Women's Soccer League, Soccer USA, 1633 Broadway, 27th Floor, New York, New York 10019, 887-8650.

Claudia Jaul (second from right) and other members of the Komets soccer team practice their footwork.

TENNIS

The **United States Tennis Association League Tennis Program** (formerly called USTA/Volvo Tennis League), with more than 140,000 participants nationwide, is one of the most popular recreation-sports programs in the country. This spring, as many as ten leagues will operate in New York City under the auspices of the USTA–affiliated Eastern Tennis Association. Events are scheduled at four sites: New York Health & Racquet Club (Piers 13 and 14, on the East River at the foot of Wall Street), Midtown Tennis Club (341 Eighth Avenue, at 27th Street), Manhattan Plaza Racquet Club (450 West

NEW JOCK CITY



This spring, as many as ten USTA-affiliated tennis leagues will operate in the city.

43rd Street), and Columbus Racquet Club (795 Columbus Avenue, near 98th Street). The program features a rating system from 3.0 (advanced beginner) to 5.0 (very strong).

Rankings are considered a badge of honor, like marathon times. They motivate players to work on their game and move up in status. Nationally, 61 percent of all players fall into the 3.5 or 4.0 slots. Teams have a minimum of ten members and play at least four matches, most of which consist of both singles and doubles play. They are best-of-three-set competitions. The league is open to USTA members (annual dues, $20), and there is also a $12 roster fee. Additional match fees average $15 to $25 per player for what amounts to up to two hours of court time. For the spring season, team rosters are due by April 15, and individual players can be added until May 13; matches begin May 5. There are playoffs and a sectional tournament over the summer, leading to a national championship in the fall.

With 20 percent of all players 50 or older, the USTA has introduced a Senior Division for 1991. Seniors have the same rules as others, but their matches have only doubles play.

If you're a beginner, consider the **Michelob Play Tennis League** (718-937-7676), which serves as a feeder system for the USTA League. Enrollment for the spring session is April 8 to May 4. The fee for six hours of group instruction is $39.

Contact Eastern Tennis Association, Metro Office, 24–16 Queens Plaza South, Room 207, Long Island City, New York 11101, (718) 786-7602.

TRIATHLON

Team Redline MEMBERS TRAIN FOR the triathlon; there are swim-bike-run competitions almost every week during the spring and summer racing season. The club has 60 members (including 18 women), ranging from 21 to 65 years old. Some have competed in the Hawaiian Ironman, the sport's pinnacle. Others rarely compete but know that the bonus of triathlon training is total fitness. Members pay $30 a year and receive a T-shirt and singlet plus product discounts. There is also reimbursement of entry fees for some events.

Competition is not cheap. Entry fees run about $30 to $50. The Ironman fee is $225 plus the cost of the trip to Hawaii.

But don't think just Ironman, which consists of a 2.4-mile ocean swim, 112-mile bike ride, and regulation 26.2-mile marathon run. There's ample challenge in shorter events, like international-class triathlons of 1,500-meter swim (just short of a mile), 40-kilometer bike ride (about 25 miles), and 10-kilometer run. Novice triathletes should look for half-mile swims combined with fifteen-mile bike rides and five-kilometer runs. They make for quick recovery.

Redline targets such events as the Coney Island, Central Park, and Montauk triathlons. Weak swimmers may favor the New York Biathlon Series, a run/bike/run event in all five boroughs.

Members tend to run on their own. Columbia has an eight-lane, 25-yard pool and a terrific swim coach, Jim Bolster, who helps supervise Redline workouts. Swim sessions are available three to four mornings a week and are not for splash-around neophytes. Pool fees average $5 per workout. For cycling, members meet on Saturdays in Central Park year-round and ride out to the suburbs. They might do twenty miles, stop for a bite, then bike back. Redline has a cycling coach, Allan Resnick, a former national-class rider who offers tips on training, pedal technique, cornering, bike care, and repair.

Contact Art Murphy, president, Team Redline, 365 West 52nd Street, New York, New York 10019, 247-1250.

VOLLEYBALL

MORE THAN 180 TEAMS, MANY OF them corporate-sponsored, are expected to face off this spring in the **New York Urban Professionals Coed Volleyball League.** Ten people make up most rosters, and league rules require at least two women on the court at all times.

Individuals can go to an open scrimmage, where they will be assigned a team. Scrimmages for this spring season began March 18 (scrimmages for the fall season will be held in September); regulation matches commence on April 8 and run through June. Each team plays ten weekly matches of three fifteen-point games each, followed by divisional playoffs. An individual pays $79.50 per season (or whole teams can join for $795), which includes T-shirts plus court and referee fees.

Matches are played on weekday evenings, usually in West Side high-school gyms. Some players are strong and fast, like former college players; others have the tempo of, say, mixed-doubles partners in tennis. Wear sneakers that provide lateral support (running shoes won't do), and use knee pads, too.

Contact the New York Urban Professionals Coed Volleyball League, 302 West 79th Street, Apartment 7C, New York, New York 10024, 877-3614.

WRESTLING

WHEN THE **West Side Wrestling Club** visits a college team for a match, its members, somewhat long in the tooth, are often laughed off by the younger opposition—but not for long. West Side, a 26-man team ranging in age from 23 to 63, demonstrates strength and finesse together with a desire to teach the finer points of the sport.

The club is based at the West Side Y, 63rd Street and Central Park West, and is free to Y members (Y dues are $663 per year); others pay $40 every thirteen weeks. The squad welcomes new members—there are no female members now, but women are free to join—and holds group workouts at the Y on Monday, Wednesday, and Friday evenings at 6:30. Stephen DeLorenzo—whose mentor is Bob Stolley, coach of championship teams at DeWitt Clinton High, who in turn was taught by 1948 Olympic gold medalist Henry Wittenberg—heads the team.

While brawn pays off in wrestling, so do fitness, speed, and intelligent use of skills. Matches are set up according to weight class, which usually begins at 105 and goes up to superheavyweight, at 275 and above. Workouts begin with calisthenics and move into drills and wrestling maneuvers. DeLorenzo says an eager novice can reach a competitive level in one season: "The most difficult thing to learn is to execute moves in a fluid motion."

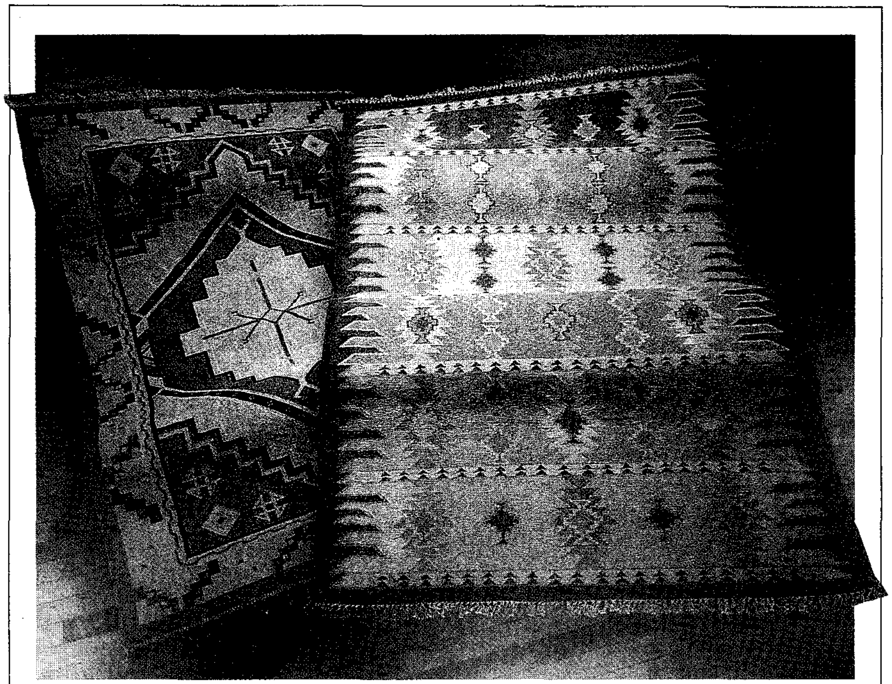
Wear wrestling sneakers, which are made to grip the mat; Paragon sells them for $30 to $60. You'll also need a one-piece top-and-bottom singlet as well as knee pads and headgear—again, check with Paragon. Competition is not mandatory. Enjoy the tall stories of the older members, toughen up, go out with the guys. And those nifty uniforms will make you feel like a lifeguard in a Frank Capra movie.

Contact the West Side Wrestling Club, West Side YMCA, 5 West 63rd Street, New York, New York 10023, 787-4400. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

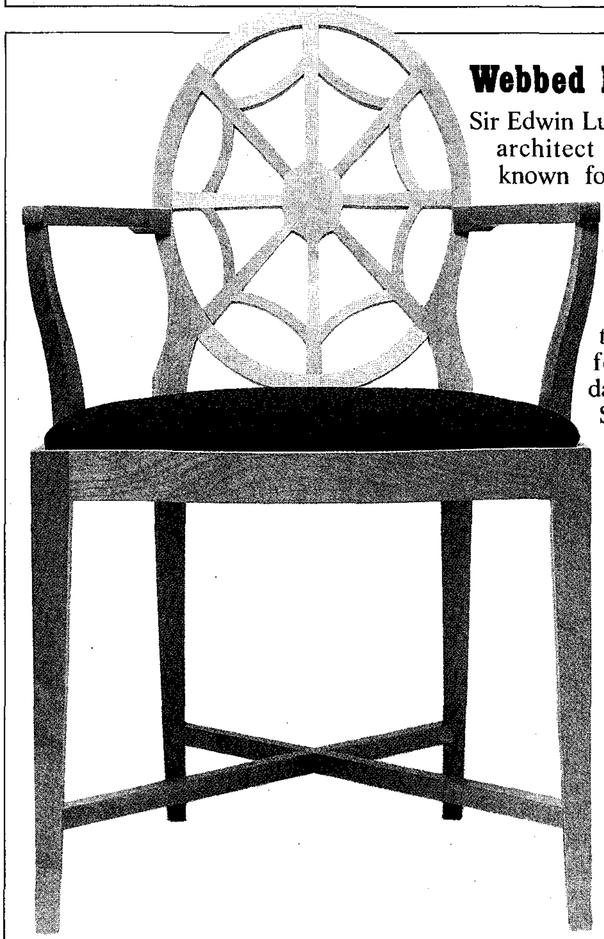


Fade From Scratch

If the term *prewashed* merely conjures up images of faded jeans, you're in for a surprise. Conran's has taken the process and applied it to cotton dhurries. The result: new rugs with an heirloom look ($175 for a 48-by-72-inch; $335 for a 66-by-94-inch. Available April 15).
CONRAN'S HABITAT/*160 East 54th Street, 371-2225; 2–8 Astor Place, 505-1515; and 2248 Broadway, near 81st Street, 873-9250*

Speed the Chow

Lola's regulars love its ebullient mood, the Sunday gospel brunches, and the restaurant's signature dishes. Now fans—and first-timers—are in for a treat: Lola's Cafe Express, for a lunchtime takeout or a quickie meal (there's a 45-minute limit) at the bar or in the lounge. Best of all, entrées are $10, with enough food for you to truly savor the 100-spice fried chicken with collard greens and cayenne onion rings, the grilled spring vegetables garnished with polenta-ricotta croutons, and the grilled peppered tuna slices sandwiched in a crisp papadum—a tuna taco! So be a swell and toss a noontime gala at your desk or in your loft.—**Barbara Costikyan**
LOLA'S/*30 West 22nd Street/675-6700/Call 30 minutes in advance for takeout*



Webbed Feat

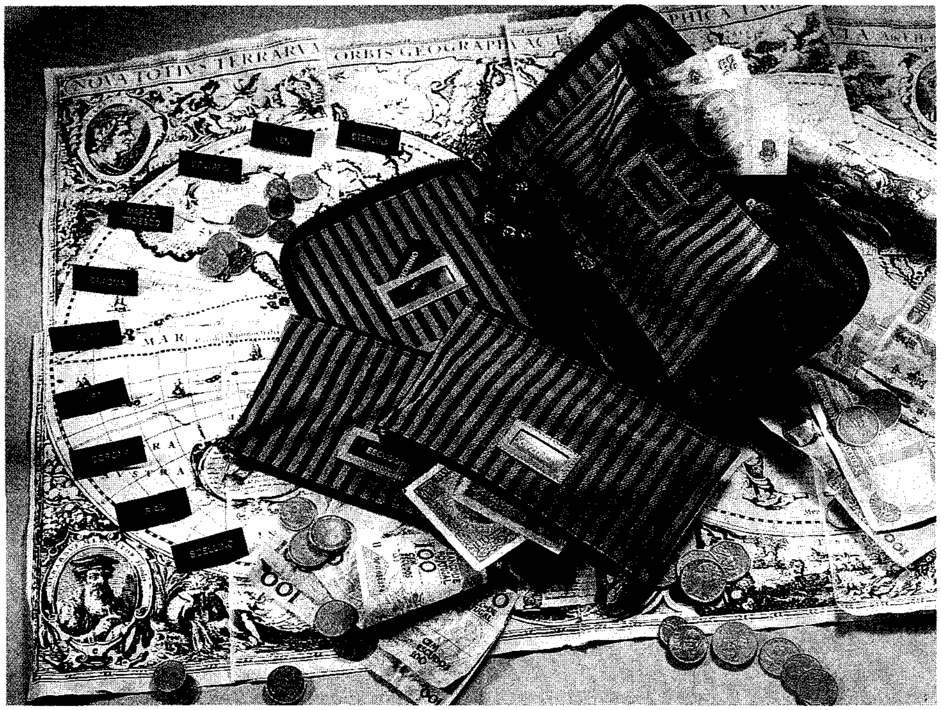
Sir Edwin Lutyens, the great English architect (1869–1944), is best known for a certain ubiquitous garden bench—one that people whose gardens are featured in magazines apparently can't live without. Now, thanks to a trust recently formed by his granddaughter Candia, more of Sir Edwin's wonderful furniture designs are being reproduced. Like the garden bench, they tend to be witty, clean-lined interpretations of earlier classics, such as this spider-back chair (1931) that borrows freely from Hepplewhite. Made of sycamore, with a leather seat, it's graceful, mixes well with antiques, yet doesn't suffer from the Hepplewhite's stuffiness (chair, $1,750).
—**Marilyn Bethany**
ARKITEKTURA/*379 West Broadway/334-5570*

Photographs: left, Tria Giovan; top, Michael Mazzeo; bottom, Lauren Sorokin.

Currency Events

It never fails. Your dresser drawers are always cluttered with rubles from a trip to Russia, a few francs from that summer in Provence, and assorted lire from a sojourn in Siena—yet when it's time to take off again, they've all somehow mysteriously disappeared. Well, Carla Fendi understands the frustration and has come up with a clever solution. She's designed a currency holder—in the Fendi regimental stripes—with four removable, clearly marked pouches. Use them on your trip abroad, each one filled with the appropriate currency. When you return home, zip the pockets back into the holder, and your foreign moneys will stay put until your next journey ($200).

FENDI/*720 Fifth Avenue, at 56th Street/767-0100*



Wheel So Fine

Just in time for a season in the sun, MOMA has come up with some outdoor fun for the nursery-school bunch. Samhall Högland—a Swedish company that employs the handicapped and specializes in rehabilitation equipment—manufactured this well-constructed tricycle, designed by Par Nylander. The cheery, epoxy-painted trike is made from steel tubing and has a handlebar with a padded chin guard, an adjustable seat, reflectors, and a tipping wagon ($100). Youngsters will surely don Etto's bicycle helmets without a hassle, because Ove Johnson has done them in neon colors and added removable bunny ears. They're lined with shock-absorbing Styrofoam and have a shell of heavy-duty plastic ($45).

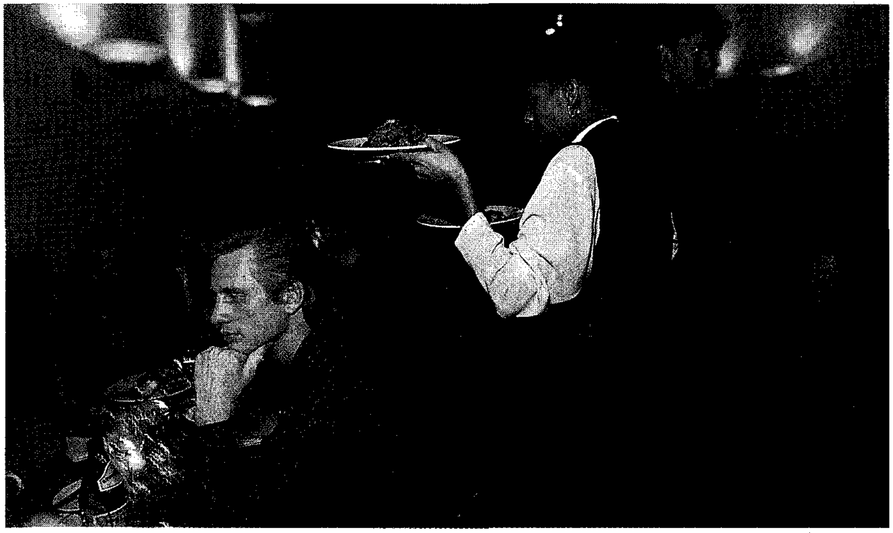
THE MOMA DESIGN STORE/*44 West 53rd Street/767-1050*

Photographs: top, Richard Lee; bottom, Tony Cenicola.

The Insatiable Critic/Gael Greene

THE JOY OF REX

"...I can't get Rex's crispy wild-mushroom-and-goat-cheese lasagna out of my mind—or the hot jazz that takes over ten-ish..."



REX: *Good food—and a crowd not obsessed with looking ugly or androgynous.*

THE DRUMBEAT FOR **Rex** HIT MY SATELLITE dish last fall. Another playpen for restless youth, hardly an imperative for the finicky gourmand in me. Not that I have disdain for beautiful blue-eyed boys (Rex's Will Regan is a hunk, reconnaissance reports). Nor am I indifferent to nocturnal haunts that draw fashion's off-duty gazelles. It's a kick to get a floor show for the price of one's seared tuna. With no thought at all of a gastronomic connection, I finally got myself down to the shabby teens of Sixth Avenue (it deserves no loftier name down here) just to stem the nagging from Rex's friends, investors, and Will Regan groupies.

From the scruffy street, you confront the hulks at the velvet rope. Secretly, I cringe (do you ever escape the gawky twelve-year-old you used to be?), but I stand tall and flutter my bunny fur as if it were sable. What a letdown. Here I am in a soot-black entry of no charm getting the 180-degree angle of mouth from a slinky dominatrix. One blink of her eyes, and I know that what I am wearing went out of style a month ago. Yet somehow she accepts me, and I am seated—in an almost deserted dump, nothing much more than a pressed-tin-lined storefront painted kelly green and taxi gold with burgundy polyester draping the tables and a few sconces tossing light up. "Neo-romantic I call this," says my companion. A neo-romantic stretch if there ever was one.

So what a surprise. In an hour, the shop is packed, full of attractive people in effortless dress (they don't seem to be obsessed with looking ugly, androgynous, or sleazy enough to get arrested). Like Regan (who traded interest-rate swaps for National Westminster Bank) and his reformed-lawyer partner, David Rabin, they are chastened high-rollers of the eighties, domestic and imported (the latter with cigarette as permanent appendage), plus mannequins in all the skin tones of Benetton. And even more shocking: The food is good. I can't get that giant rectangle of crispy, rich wild-mushroom-and-goat-cheese lasagna out of my mind—or the live, hot jazz that takes over ten-ish. The place feels unself-conscious, improvisational, and yet the lemon-curd tart is serious. And you can dance it all off upstairs in the dark, low-ceilinged disco that now and then echoes below.

You've got to be in the mood for Rex. And when you are, chef Frank Rhodes's cooking is a delicious dividend that can cost you $100 for two at the high end if you're hungry and thirsty, and a minimum of $15 plus tax and tip if you're anorectic, disciplined, or broke. Rhodes, the original chef of the Gotham Bar & Grill, has been in and out of a lot of kitchens and knows what we want to eat: pasta and seafood, peppery greens and beans. He isn't caught up in reinventing the chicken, and his food is deftly seasoned and full of flavor—no pretentious still lifes, no overreach.

Grilled eggplant and pepper blend into a zesty soup. Matchsticks of bacon and lumps of Stilton punctuate a salad of spicy greens. Oysters roasted with a splash of port are good, even better with a tangle of deep-fried-ginger frizzies. Juniper-cured salmon coats the plate with snippets of dill and dots of peppers, onions, and capers. Grilled mushrooms are served with small pads of polenta; Gorgonzola ravioli, with porcini (and the pasta is tough). But one night's special fusilli with smoked salmon, asparagus, and cream is a perfection of balance. A special starter, tuna three ways—sashimi, seared-edge, and tartare in pastry—with greens makes a fine tasting.

I'd find it hard not to order my favorite lasagna, but most everything else is a notch above good, too: grilled tuna with black-olive-and-thyme vinaigrette, grilled duck breast and confit with lentils and wok-fried greens, seared salmon with white beans and mushrooms, a small flattened chicken with rosemary. The wine list is brief and needs more choices on the low end.

Rhodes even does the desserts himself, and has fun painting streaks of raspberry lightning across the crème-brûlée plate, up and over the custard without breaking the line, or creating playful abstracts reminiscent of Pollock and Miró. His chocolate cake is a bit dry but not too sweet, the apple tart with cinnamon ice cream is tasty, and strawberries in passion-fruit nectar make a tart-and-sweet finale, just as the corner tables are moved away to

SHARK BAR: *Chef Laurita Roc keeps it cooking.*

Photographs by Nina Berman/Sipa.

make room for that lusty jazz combo.

Rex, 579 Sixth Avenue, near 16th (741-0080). Dinner, Tuesday through Saturday 7 p.m. to 12:30 a.m. A.E., M.C., V.

WHAT'S WRONG WITH THE **Shark Bar** IS THE name. Perhaps they figured no one would come if they called it the Teddy Bear Club. I didn't know the place when it was just a bar and Upper West Side hangout, before it moved down Amsterdam to fill the air with good soul-food smells. But it's not the least bit ferocious, and the pulse is pounding. Even on Tuesday, it's tough to slide through the crowd at the bar, flirting, networking, catching the Knicks on the telly—a man reading aloud from a manuscript to his date, good-looking women, brawny guys in media-touting jackets, one in a cap that says CBS NEWS WITH DAN RATHER who is definitely not Dan.

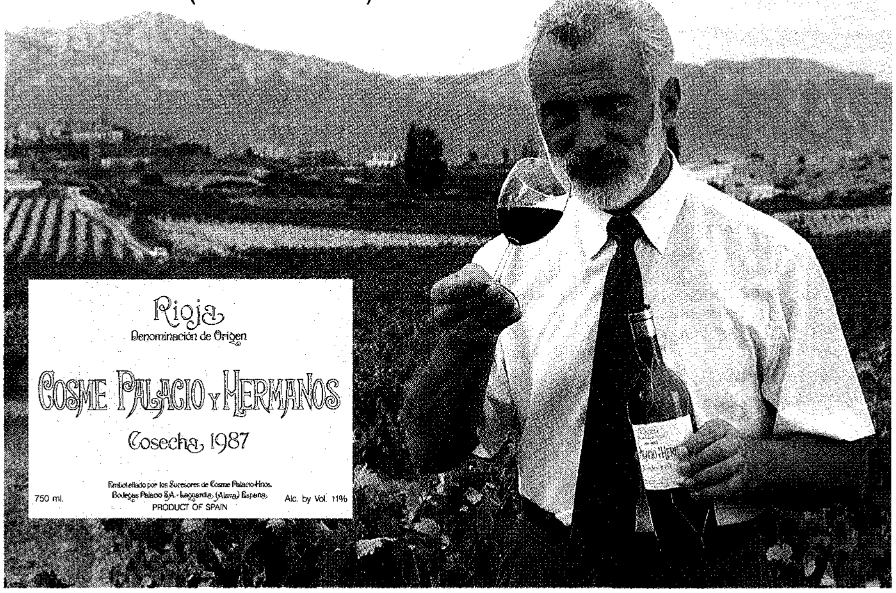
Upstairs, the dining parlor is crowded, too—Jackie Mason snitching a bite from Raoul Felder's plate at a big round table, Ashford and Simpson posing for the paparazzi with a dozen pals at a birthday. The trio of owners—two white, one black—want this to be an oasis of harmony. It's a wondrously stylish oasis: epaulets and appliqué, men in fabric feathers and leather jodhpurs, women in extraordinary patchwork and embossed coats, mad-hatter velours and major earrings, red suede ankle boots on four-inch heels . . . women who are a walking testimonial that big is beautiful.

And chef Laurita Roc is as dazzling as anyone. She actually stirs the pots in her daring décolletage under a scarlet velvet topper, a matching twist of velvet in her great mane of hair. It was Laurita who took American soul food to London twenty years ago, then came back to town as a caterer and mother of seven children. She wants you to feel you're dining in your grandmother's living room.

If only everything that emerged from the kitchen were as sensational as the sweet-potato muffins, the biscuits, the cakelike, niblet-flecked corn bread keeping warm in a napkin bunting. But even so, the barbecue—wings, ribs, or half a chicken—is good, sticky and sweet. One night's special beer-baked chicken is moist and delicious, as is the same smallish bird deep-fried but not battered (it would be crisper if it weren't smothered in honeyed sauce).

The quaint hokiness of the menu is definitely teddy-bear: Old Deacon John's special salmon croquettes, Mike's pork chops "with lots of love and onions." Deep-fried cornmeal-dusted catfish strips are better than the itsy crawfish, which could be anything at all—or nothing at all—inside their crumbed crust. As Laurita herself will tell you, her mother was not a good cook except for her lima-bean soup with smoked turkey. That's on the menu, too, along with Laurita's "down-home seafood gumbo." Alas, there is too much minced raw gar-

"I use only new oak casks. They give my wine a truly delicate character."
Jean Gervais (Cosme Palacio)

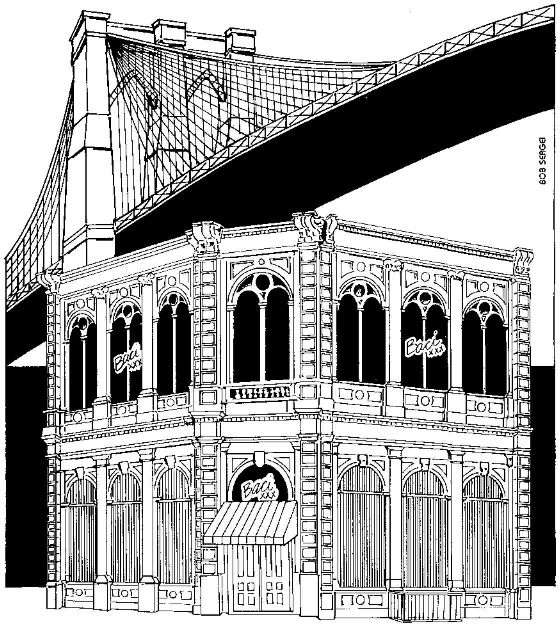


Unlike most winemakers, Señor Gervais puts his wines immediately into new French Limousin oak casks. But his penchant for bottle aging soon after the oak aging has given his Cosme Palacio a rich flavor with a long finish and just a touch of oak. Cosme Palacio, yet another classical wine from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Vias Imports, Great Neck, NY 11021 © 1991 Wines of Spain

JUST OVER &
JUST UNDER **BACI!**

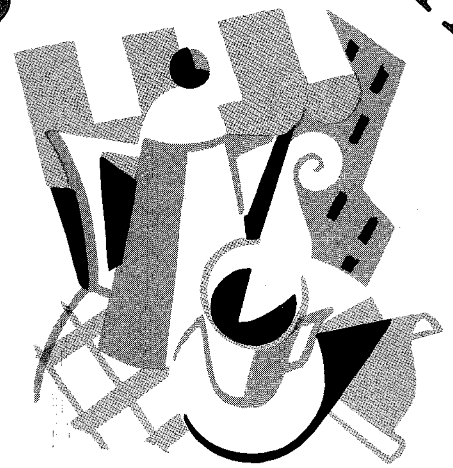


For a new experience in Dining & Dancing

RESTAURANT • NIGHT CLUB • ONE FRONT STREET
FULTON FERRY LANDING • BROOKLYN • NEW YORK
Baci offers fine Italian cuisine. Dancing till dawn.
Baci is available for **all** parties of **all** sizes.
For further information on booking, phone David or Michael 718 624-1400
For dinner reservations phone Rosario 718 624-1400

BRUNCH

NEW YORK RESERVATIONS



AMICI MIEI
475 West Broadway (at Houston Street)
212-533-1933

Bellini Champagne Brunch at SoHo's largest outdoor café. Saturday and Sunday Noon–4:30 P.M. Where food and fun are at their best. All major credit cards.

THE BACK PORCH
Corner of 33rd Street and Third Avenue
212-685-3828

À la carte brunch, Saturday and Sunday Noon–4 P.M., includes appetizer. French toast, eggs Benedict, omelets, salads. Brunch drink menu. Lunch and dinner daily. Beautiful tri-level restaurant, outdoor and enclosed café. All major credit cards.

CAMEOS
169 Columbus Avenue (between 67th and 68th streets)
212-874-2280

Zagat 1991: "One of the Lincoln Center area's more engaging spots; this sophisticated American provides above-average fare." À la carte brunch, from $8.50 to $14, includes a Cameos Cocktail and homemade breads and butters. Saturday 11:30 A.M.–2:30 P.M. Special Jazz Brunch Sunday 11:30 A.M.–4 P.M.

DELTA 88
332 Eighth Avenue (between 26th and 27th streets)
212-924-3499

Traditional Gospel Brunch. See the groups let loose after church and enjoy our homemade muffins, yummy egg dishes, and some kickin' Southern cookin'. $14.95 inclusive. All major credit cards.

FIVSCO
358 West 23rd Street (between Eighth and Ninth avenues)
212-620-4620

Introducing "The Brunch Deal of the Decade." $7.95 complete, Saturday and Sunday 11:30 A.M.–4 P.M. Free drink; muffins, preserves, choice of 15 exciting entrées, coffee in our restaurant or spectacular garden. *Daily News*: Fiasco is "Best for Brunch...price can't be beat." All major credit cards.

HALCYON
At the RIHGA Royal Hotel
151 West 54th Street
212-468-8888

Enjoy a sumptuous buffet of appetizers and hors d'oeuvre as our chef prepares your entrée and we serve it at its moment of perfection. Prix fixe $33.

THE SHELTON GRILLE
At the New York Marriott East Side
525 Lexington Avenue (at 49th Street)
212-755-4000

Enjoy our lavish display of specially prepared foods by our European chef, Wolfgang Lindbauer, accompanied by elegant piano music. $21.95 per person includes a complimentary cocktail–a wonderful value. All major credit cards.

THE VIEW
At the New York Marriott Marquis
1535 Broadway (between 45th and 46th streets)
212-704-8900

A mouth-watering brunch with a breathtaking view from the 47th floor. The atmosphere is casually elegant. The buffet is sensational. And the revolving rooftop restaurant gives you the best seat in the house. 10:30 A.M.–2:30 P.M. $29.95 per person, reservations suggested. All major credit cards.

WORLD YACHT
Pier 62, West 23rd Street at the Hudson River
212-929-7090

Manhattan's most unique brunch and best value. Enjoy elegant dining and dancing on a marvelous two-hour cruise of beautiful New York Harbor. Sailing every Sunday at 12:30 P.M., all year long. Reservations required. All major credit cards.

ZEPHYR GRILL
One Mitchell Place (at 49th Street and First Avenue)
212-223-4200

Savor Irish smoked salmon, German apple pancakes, Block Island swordfish, and other specialties in a dramatic Art Deco setting. $14.50 brunch includes entrée and beverage or appetizer. 11:30 A.M.–3 P.M. Reservations suggested. All major credit cards.

Illustration by Jeanne Fisher

lic tossed around here, a habit that can add an acrid note to salmon croquettes, the black-eyed peas, and Mom's soup. Sweetening the garlic slowly in butter or oil would help. But the place does feel like Grandmother's, with a parade of women, often Laurita herself, stopping by to make sure you've got enough biscuits, and even a four-year-old wanting to try on your hat.

Entrées ($9.95 to $15.95) come on nouvelle-cuisine-size dishes in *ancienne*-cuisine-size portions—pan-blackened yellowfin tuna, deep-fried catfish, turkey meat loaf, and one evening, barbecued swordfish with a spicy kick—everything with a choice of two "sides": "mean greens," spectacular candied yams, richly mayoed potato salad, delicious macaroni and cheese, stewed tomatoes, string beans cooked to a pale yellow-green. Exactly the way they were at Grandma's.

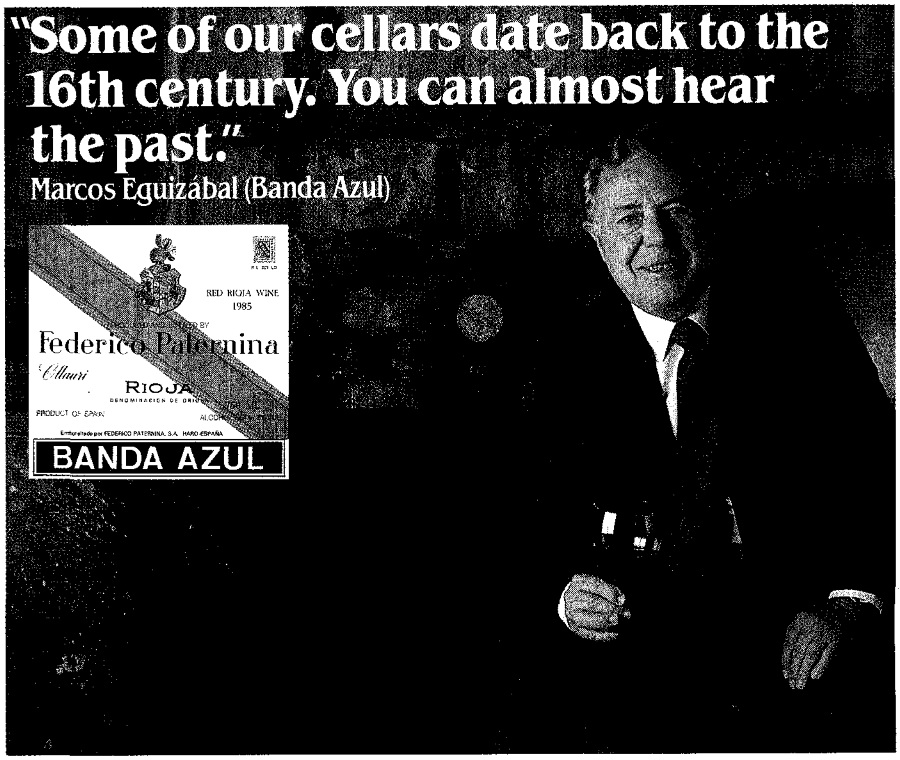
Best by far of the home-baked desserts are warm sweet-potato pie and the rich old-fashioned chocolate cake in a giant chunk that could certainly satisfy a trio of chocoholics. It's not easy to stop nibbling the brownie, a sweet, primitive frosted square. But the apple pie, with its slightly gummy dough, looks better than it tastes. Perhaps summer's ripe peaches will help Laurita's "Oh Slap My Face" peach cobbler live up to its name.

A trip downstairs is a must. There's a door marked MEN'S and another that's pink, behind it more lace and satin baby rosebuds than you've seen since your days in a bassinet. Even the toilet paper sits in a lace-lined basket.

At brunch, the biscuits are fresh and crumbly. There's raspberry jam and excellent nonstop coffee. The French toast—thick cuts of brioche—meets very fussy specifications: double soaked, eggy all the way through, as requested. It comes with strawberries and apple butter (but today it's thick caramelized slices of apple), turkey sausage, ham, or bacon, and a drink on the $10.95 prix fixe. The onion-mushroom-peppers-bacon-and-cheese-filled country omelet is soft and moist, served with a tasty mess of salty home fries and an à la carte extra: buttery grits. This Saturday, Laurita herself's at the range, searing panfried steak (with two eggs) or salmon croquettes (with eggs and home fries) or dishing up "Jimmy's Southern fried chicken with waffles."

The Shark Bar is the fifth restaurant to occupy this long, narrow space on Amsterdam. "Do you think we'll be just another flash in the pan, too?" asks the amiable waiter bringing more muffins. I hope not.

Shark Bar, 307 Amsterdam Avenue, near 75th (874-8500). Lunch, Monday through Friday, and Saturday and Sunday brunch, 11:30 a.m. to 3:30 p.m.; dinner, Monday through Thursday and Sundays 5:30 p.m. to 1 a.m., Fridays and Saturdays till 2 a.m. A.E., D.C., M.C., V. ■


"Some of our cellars date back to the 16th century. You can almost hear the past."
Marcos Eguizábal (Banda Azul)
RED RIOJA WINE
1985
Federico Paternina
RIOJA
PRODUCT OF SPAIN
BANDA AZUL

Ancient cellars and oak casks give Señor Eguizábal's Banda Azul a lingering flavor of oak, yet a fresh fruity taste. And he uses only grapes native to Rioja, giving his wines a truly classical flavor. Taste Señor Eguizábal's passion-Banda Azul. And discover one of Europe's oldest, finest wine regions, Rioja.

The Rioja Reds. Made by wine lovers for lovers of wine.

Blair Importers, Inc., Lake Success, NY 11042 © 1991 Wines of Spain

SOHO KITCHEN AND BAR
"...The king of New York wine bars."
THE WINE SPECTATOR
103 Greene Street in Soho • 212/925-1866
AVAILABLE FOR PRIVATE PARTIES

GREENE STREET RESTAURANT
"...the live jazz, stylish service, and ambitious kitchen could bring back the romance...or start one."
Gael Greene
New York Magazine
January 7, 1991
101 Greene Street in Soho • 212/925-2415
AVAILABLE FOR PRIVATE PARTIES

ARLECCHINO
RISTORANTE ITALIANO
192 BLEECKER STREET
NEW YORK, NY. 10012
212-475-2355

CARIBE
CARIBBEAN, SPANISH
& WEST INDIAN CUISINE
Hot and Spicy Music
Hot and Spicy People
117 Perry Street at Greenwich Street
In Greenwich Village
(212) 255-9191

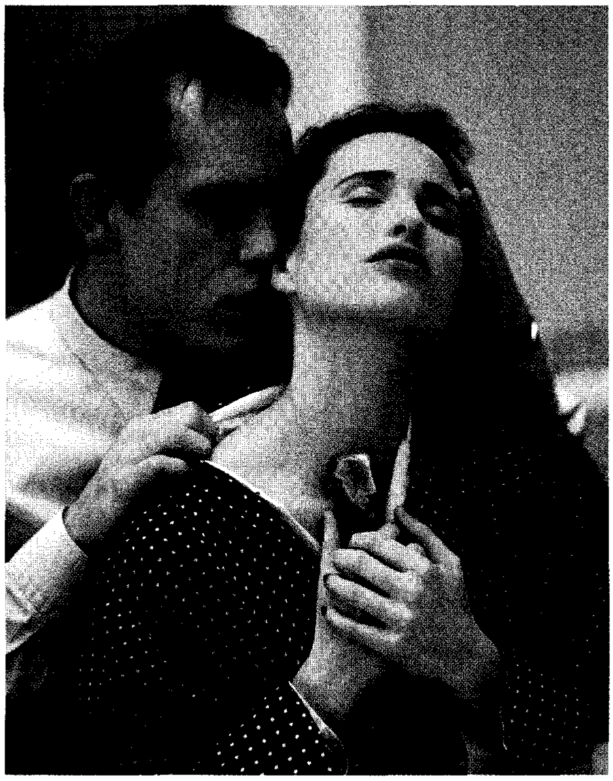
THE JOCKEY CLUB
RESTAURANT AND BAR
THE RITZ-CARLTON
NEW YORK
112 Central Park South • (212) 757-1900

LA RESERVE
FRENCH RESTAURANT
★ ★ ★ N.Y. Times— August 25, 1989
Forbes—Gourmet
Rooms for Private Parties
4 West 49th St. (West of 5th Ave.) 247-2993
Rockefeller Center

Movies/David Denby

INDOLENTS ABROAD

"*. . .The Object of Beauty* is slight but immensely accomplished—funny, devious, and, in the end, surprisingly moving. . ."



DISCREET CHARM: *John Malkovich and Andie MacDowell.*

JAKE (JOHN MALKOVICH), AN ARROGANT BUT nearly impecunious young American investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, have few interests outside money and style. Jake has no calling or trade; he lives from one high-risk enterprise to the next. Tina, who is still married—to another American less handsome and youthful than Jake—may have done a little modeling once, but she's hardly a trouper. Shallow and quarrelsome, these two, traveling about Europe, stay together and belong together because they truly live for pleasure. They relish meals, clothes, art, Mediterranean beaches, and each other.

Michael Lindsay-Hogg's **The Object of Beauty** takes a long look, realistic but not cold, at these two gleaming fashion plates. The movie, a comedy of manners doubling as a moral fable, is slight but immensely accomplished—funny, devious, and, in the end, surprisingly moving—and one of its distinctions is its avoidance of obvious cynicism. Jake and Tina are useless creatures, but we still feel tender toward them. In a way, they are idealists: They won't accept that their existence can be anything less than witty and beautiful. In the course of the movie, their champagne goes flat, and they almost fall apart. But Lindsay-Hogg holds out the possibility of redemption for them.

Jake's money, what there is of it, is tied up in a coca crop that sits on a Sierra Leone loading dock (there has been an unexpected labor strike). As Jake's credit dries up, he spends his time ducking hotel managers and margin calls. Playing this well-dressed hustler, John Malkovich gives his sexiest performance yet. That I write such a sentence is something of a wonder, because Malkovich—high forehead, pursed lips, the general aspect of a supercilious horse—is an extremely unlikely leading man. But he has triumphed through the force of his dour personality. Starting with *Dangerous Liaisons,* Malkovich has cultivated a tone of silky disbelief when faced with any thwarting of his will. He has a high intelligence and an edge of contempt, and he has imposed himself.

Though flat on his back, his Jake is imperious with brokers, bankers, and creditors, as if their desire to be paid were nothing more than an example of the most ridiculous petty-mindedness. Jake is a skunk but not a crook, and he's rather endearingly dependent on Tina. Suddenly without money, they begin bickering and cheating on each other. It takes us a while to realize they are as wedded as a couple in their fourth decade.

I suppose it's pointless to say that Andie MacDowell will never be Carole Lombard, because neither will anyone else. On the other hand, she isn't stiff and remote this time, the way she was in *Green Card.* She has recovered the oddity—the delayed focus, the rapt willfulness—that was so fascinating in *sex, lies, and videotape.* As the avaricious and alcoholic Tina, she is dreamy yet grasping, and she keeps us off balance. She takes some risks, allowing us to dislike her character. When we understand that she is creating the fears of a dependent woman, allowing Tina's anxiety to come out as selfishness, the performance begins to make sense. In the end, I was moved by her.

Lindsay-Hogg comes from a theatrical family (Geraldine Fitzgerald is his mother). He has made short films with the Beatles and the Stones; he was one of the directors of *Brideshead Revisited* and other classy TV imports from England, and he has worked extensively on Broadway and in the West End. His experience shows, I think, in the relaxed self-confidence of his work, in his general knowingness about English and American manners. You can see how many easy possibilities were open to him from the deftly satirical way he handles Mr. Mercer (Joss Ackland), the smoothly hypocritical manager of Jake and Tina's hotel, and also the manager's assistant, Mr. Swayle (Bill Paterson), an unctuous snoop who picks the lint off his boss's coat and who receives a well-deserved knee in the groin when his snooping goes too far.

But the Dickensian possibilities of the English interest Lindsay-Hogg less than do the romantic possibilities of the Americans. This movie is a kind of tribute to a famous period of American young people abroad. Escapees from New Jersey and Florida, Jake and Tina, re-creating themselves in London, hark back to the vaguely searching and dissatisfied Hemingway and Fitzgerald expatriates. Jake's last name is Bartholomew, and I assume he is meant to invoke, however ironically, Jake Barnes, Hemingway's hero in *The Sun Also Rises;* Tina walking naked through the damask-walled suite in order to get a room-service waiter a tip could be giddy Zelda Fitzgerald herself tripping through fountains. Jake and Tina infuse luxury with their own personality. What they say to each other—the sweetness of the moment—is what matters, and this frivolity links them as well to the pleasure-bound Americans in such early-thirties Lubitsch movies as *Trouble in Paradise* and *Design for Living.*

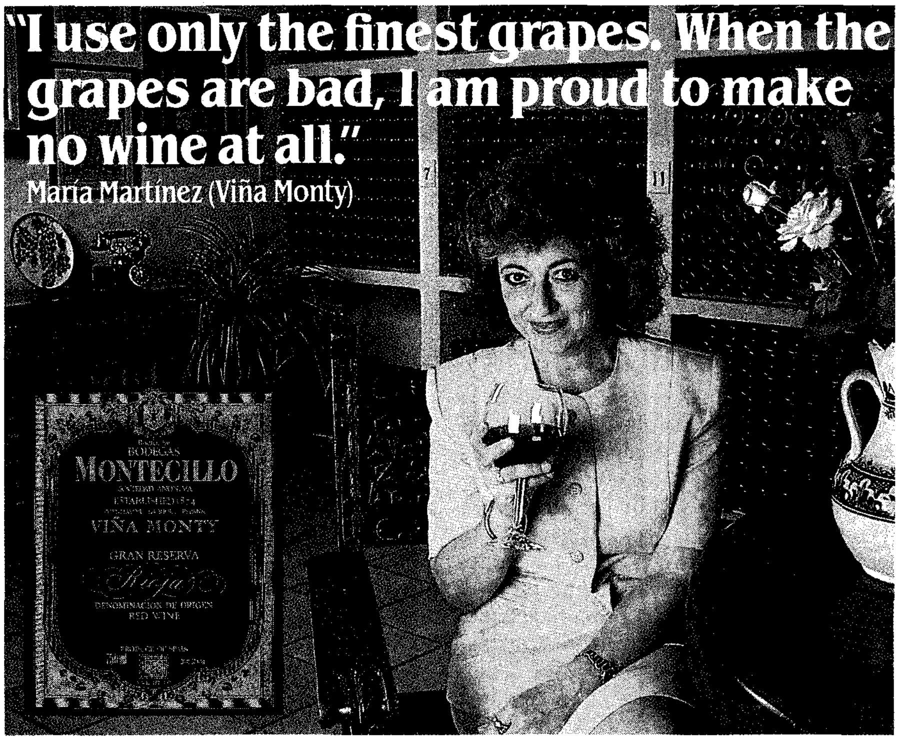
Jake and Tina have one object of value,

Photograph by Simon Mein.

a small, phallic bronze head sculpted by Henry Moore, which they plan to put up for auction. Gently, Tina fondles the erect sculpture, half–lucky charm, half–life raft. But a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches the sculpture from their room. Freckled, with blue eyes that seem to experience only feeling, Jenny is a fierce and hidden person, and we can't, at first, tell whether Lindsay-Hogg means her to be malicious or merely innocent. In the end, Jenny appreciates the Moore more than its rightful possessors; it speaks to her in a way that nothing else does. Lindsay-Hogg wants to set off two ways of dealing with an empty purse—Jake and Tina's, which is frantic and petty, and that of Jenny and her gruesome punk brother, which is desperate and violent. In the end, the two ways are not all that different.

There are many little surprises and turns in *The Object of Beauty*. The movie never becomes conventionally debonair—a movie about "delightful" scoundrels. It always has more feeling, and more grit, than that. When Jake and Tina betray each other, their relationship goes horribly sour, because they haven't got anything else. Lindsay-Hogg makes them defiantly narcissistic and selfish but not jaded. They live so vividly inside their appetites that we care about them in the way we might not care about a more virtuous couple.

LET US TRY, FOR THE MOMENT, TO FORGET the teenagers who have rioted (often because they couldn't get in) outside the theaters playing Mario Van Peebles's **New Jack City**. What of the film itself? Judging by the voluminous coverage in the *Times*, I'm beginning to wonder if well-meaning people, eager to prevent a black director from being picked on, will approve of the movie without really looking at it. *New Jack City* is a violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. It uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that the audience might well think the director was urging on the brutality. In other words, the movie goes as far as possible in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. *New Jack City* is about as compromised as a movie can be. Perhaps Van Peebles, a first-time film director, is just naïve, but I doubt it. Van Peebles knows his audience. Nothing in the movie makes sense physically—the cutting is so rapid we can't see what's going on—but some of the actors, particularly Judd Nelson and the rap singer Ice-T as tough cops, dig deep into their roles and are very moving. ■


"I use only the finest grapes. When the grapes are bad, I am proud to make no wine at all."
María Martínez (Viña Monty)
BODEGAS
MONTECILLO
VIÑA MONTY
GRAN RESERVA
Rioja
DENOMINACIÓN DE ORIGEN
RED WINE

Perfectionism has paid off for Señora Martínez. Her intensely aromatic and rich Viña Monty has beaten the finest Bordeaux wines in blind tastings. With its full, rich taste and coppery hue, Señora Martínez's passion for great wine comes through. Discover Viña Monty. And one of Europe's finest, oldest wine regions, Rioja.

The Rioja Reds. Made by wine lovers for lovers of wine.

Osborne USA, Inc., Butler, NJ 07405 © 1991 Wines of Spain

DINING&DANCING NIGHTLY

SWING FEVER ORCHESTRA
Monday + Tuesday At 8 P.M.

JAZZ&BLUES
Wednesday At 8 P.M.

AN EVENING OF LA CAGE
Showtime - Thursday At 9 P.M.

LIVE DJ&VJ
Friday + Saturday At 11 P.M.

Dinner Monday thru Saturday from 6 p.m.
Lunch Weekdays Noon till 3 p.m.
Private Parties 25 - 1000

CAFE SOCIETY
915 B'way at 21st St., NY, NY 10010, 212 529 8282

Arriba Arriba!®
LUNCH
HAPPY HOURS
(4-7 pm)
EARLYBIRD
DINNER
MANHATTAN GOES MEXICAN!
Authentic Regional Mexican Cuisine
484 Amsterdam Ave. (Bet 83 & 84 St) 580-8206
762 Ninth Ave. (At 51st St) 489-0810
1463 Third Ave. (Bet 82 & 83 St) 249-1423

MONTE'S
Home-Made Pastas and Regional Specialties
Lunch • Dinner • Cocktails
AE & Visa – Closed Tuesday
97 MacDougal St. Tel. 228-9194
Bet. Bleecker & W. 3rd 674-9456

SOUTH STREET SEAPORT

GILMORE'S
DEEP-BLUE
Fulton Market Building - 227-9328

Gianni's
Market Square
608-7300

Scarlatto's Cafe
619-5226
619-5947
Pier 17

MacMenamin's
732-0007
Pier 17
Seaport

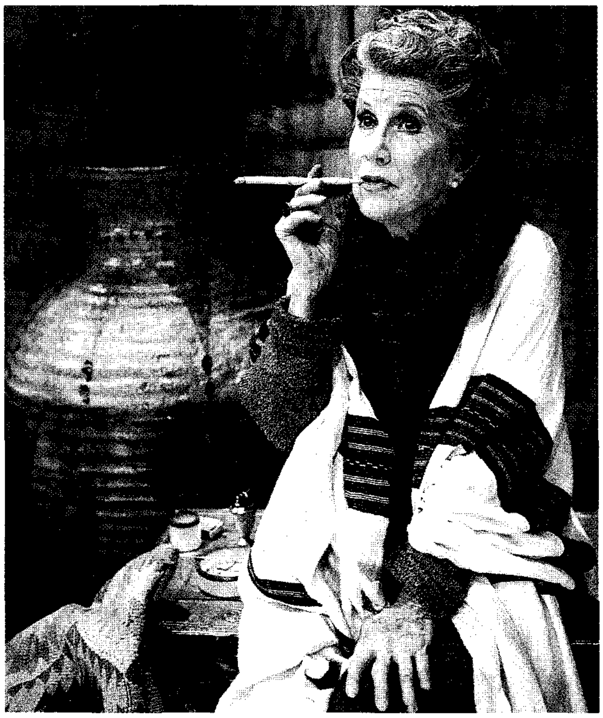
Fulton Street Cafe
South Street
Seaport
227-2288

Theater/John Simon

THE BELLE OF KENYA

"...Harris enacts the life story of Isak Dinesen with carefulness and warmth. But the playwright, William Luce, has let her down..."

IS THERE A WOMAN OF DISTINCTION OR NOTORIETY left whose life has not been turned into a one-woman show? William Luce, who wrote **Lucifer's Child** (about Isak Dinesen), and Julie Harris, who stars in it, are responsible, between them, for monodramas about Emily Dickinson, Charlotte Brontë, Lillian Hellman, Zelda Fitzgerald, Nora (Mrs. James) Joyce, Dora Carrington, and several more—one loses count. From others, we've just had Virginia Woolf, Florence Aadland, and, earlier, Teresa Carreño. Soon we'll be reduced to Dorothy Kilgallen and Cécile Chaminade.



DINESEN OF THE NIGHT: *Julie Harris in* Lucifer's Child.

Karen Christence Dinesen was born to upper-class Danish parents in 1885. She dabbled in art, spent some time in Rome, and eventually married her Swedish cousin, Baron Bror von Blixen-Finecke. Together they ran a coffee plantation in Kenya, where her husband, a womanizer with Masai girls, gave her syphilis. Divorced, bankrupted (you couldn't really grow coffee that high up in the mountains), Karen returned to the old house in Rungstedlund, Denmark. After her brother staked her for two years while she learned her craft, she became the author of fine tales and autobiographies. She died in 1962, world-famous, in her house of birth.

It was an adventurous life, full of heartbreak and triumph: plantation owner and great white huntress, ministering angel to many devoted Africans, lover of the titled British hunter and guide Denys Finch Hatton until he crashed in his plane, and, finally, under the pen name Isak Dinesen, writer of great distinction, to whom, in his Nobel Prize acceptance speech, Hemingway said the honor should really have gone. She wrote her best work in an English that, perfect in its idiosyncratic way, may be a trifle too high-flown, ceremonious—rather like a running giraffe photographed in slow motion. The only reason, perhaps, for not doing this monodrama is the recent movie *Out of Africa,* with Meryl Streep as Karen Blixen sporting one of those accents of hers you cannot exorcise from your head.

I once heard Isak Dinesen read from her works. She was the most unusual-looking woman I have ever seen, with the possible exception of Edith Sitwell. Tall, anorectic, white-haired, pale-faced but heavily painted, awesomely attired, so thin you felt you would cut yourself by touching her, she exuded the mellowness of a fruit just before its fall. Her English, spoken in a voice somewhere between an organ and a marimba, was the most beautiful I ever heard, with a foreign accent slighter than Julie Harris's, and nowhere near so Danish as Meryl Streep's.

Miss Harris, whom it is a pleasure to have back, is not—in appearance, sound, or personality—especially Blixenish. But she still has that girl-child or boy-woman tomboyishness of old—half-submerged now, yet still playing hoydenish peekaboo with the audience. She looks charming in her own, quite unwraithlike, way, and tells and enacts the life story entrusted to her with carefulness and warmth. But I think William Luce has let her down.

The evening is too fragmented, topsy-turvy, out of sync; it skips too much, repeats too much, jumps around too much. It is a Schwitters collage that makes you wonder whether your brain has had a concussion, or your retina become detached. Everything sounds either too studiedly throwawayish, or too studiedly etched in marble. Clara, the Danish servant to whom Karen is often talking here, is too much of a contrivance; the lengthy display and discussion of Karen's extensive and eccentric wardrobe (aptly designed by Noel Taylor) is wearying. For scenery, Marjorie Bradley Kellogg has amassed the genteelest of clutters; for lighting, Pat Collins supplies oodles of northern *Gemütlichkeit;* for music, Charles Gross—what is the opposite of shortchanging?—rather overchanges us. Tony Abatemarco, the director, conscientiously moves Miss Harris around, and she moves ever so nicely. But—except when she talks about Farah, her beloved Masai retainer and friend—she doesn't move *us.*

BRITTEN DERIVED *Albert Herring* from a Maupassant story; Shostakovich fashioned *Lady Macbeth of the Mtsensk District* from one by Leskov. The two short operas presented by Musical Theatre Works under the joint title **Love in Two Countries** are likewise based on Maupassant and Leskov. But there the similarity ends.

The music for these two operatic one-acters, *That Pig of a Molette* and *A Question of Faith,* is by Thomas Z. Shepard; the librettos are by Sheldon Harnick. Both men come with good credentials, albeit tangential ones: Shepard is at the forefront of musical-comedy-record producers; Harnick has written the lyrics for some of Broadway's top musicals. Both pieces are operatically through-composed, which always seems unnatural in a theater. Especially a small one, like Saint Peter's Church, where opera proves too stylized a genre for cozying up to, for viewing at such close range. Even Gian-Carlo Menotti, that supreme showman in operatic garb, never quite took root in several Broadway outings. What chance, then, for *Love in Two Countries*?

That Pig of a Molette is about a dreary, middle-aged, married provincial shopkeeper who once, on the train from Paris,

Photograph by T. Charles Erickson.

summons the absurd courage to kiss an unknown, very pretty fellow passenger, Henriette. The result is scandal, an impaired marriage as his fellow citizens in La Rochelle ostracize him, and a threatened lawsuit. But François Rivet, the editor of the local newspaper, undertakes on Molette's behalf a trip to Mauzé, there to placate Henriette, a governess, and her starchy employers. What she begrudged Molette (in Maupassant, Morin, but that's harder to rhyme), she grants readily enough to the handsome Rivet—and more besides. But it's a one-night stand, and when the two accidentally meet years later, Henriette is married. There is no resuming, only tremulous reminiscing.

You can see how this would make a poignant short story—especially the cute way (which I won't divulge) in which Rivet ends up in Henriette's bedroom. It's all gossamer stuff, bittersweetly extrudable from a Gallic goose quill. But hang Broadwayish lyrics and pseudo-Sondheim music on it (Shepard has shepherded any number of Sondheim record albums), and add some inchoate choreography, and it becomes crass—like a glass elephant blown up to the size of a real one. And just how French in spirit is a work where we repeatedly hear such things as "By Jove!" and "Paree," the latter savored in the manner of a Shriner from Detroit?

When you further consider that Bill Carmichael, who does Rivet, looks and sounds like someone out of *The Music Man,* and not a lead at that; that Scott Robertson, as Molette, composes his role exclusively from mugging, posturings, and other prefabricated elements; that Michael Brian and Tim Ewing, though more than competent in various smaller parts, are so alike as to be interchangeable; that only Elizabeth Walsh (Henriette) is equally easy on the eye and ear—what have you got? Lyrics in which "she and I" and "I and she" are reiterated until they culminate in a rhyme on "we." And music that comes on like a bidet with delusions of being a geyser.

In *A Question of Faith,* a mad but supposedly miracle-working priest is beseeched to make Kapitolina Nikitshina, childless after three years of marriage to the painter Larion, finally conceive. Her mother, befuddled, requests progeny for Katerina, her younger and still unmarried daughter. And, sure enough, it is she who gets pregnant, though from rather more natural causes (Larion's assistant, Boris) than mad Father Koreisha's mumblings of "Eena, meena, peena, weena." Big to-do, with the girls' father (another unsterling performance by Scott Robertson) carrying on like an unholy fool, and Olga, the youngest sister, like a Gogol girl, till, in the end, everyone who wants to be pregnant is. I rushed home, put Chabrier's *Une Éducation manquée* on the hi-fi, and soon felt better, too. ■

"My wine is still racked traditionally. I like to give it my personal touch."
Santiago de Ugarte (Viña Pomal)

e 75 cl.
CONTAINS SULFITING AGENTS
RIOJA
DENOMINACIÓN DE ORIGEN
VIÑA POMAL
RESERVA
COSECHA 1984
HARO-RIOJA
Bodegas Bilbaínas, S.A.
PRODUCE OF SPAIN
SELECTED AND IMPORTED BY VINTWOOD INTERNATIONAL, LTD. HUNTINGTON, NEW YORK
RED WINE
750 ml
12% ALC./VOL.

Señor de Ugarte ages every bottle of Viña Pomal for at least 3 years in oak. Just as his grandfather did before him. This gives his Viña Pomal a full-bodied and mature taste. Señor de Ugarte suggests pairing Viña Pomal with red meats and strong cheeses to get the full flavor of his wine.

The Rioja Reds. Made by wine lovers for lovers of wine.

A wine from one of the greatest and oldest wine regions in Europe.

Vintwood International, Ltd. Huntington, NY 11743 © 1991 Wines of Spain

"The Best Of The Newcomers"
ZAGAT GUIDE 1991
First Class Northern Italian In The Theater District
PRIX FIXE DINNER $24.95
MON-SAT-NOON TILL 11 PM
La Primavera
234 WEST 48TH ST.
(BETWEEN BROADWAY & 8TH AVE.)
212•596•2797

"THIS SPLENDID GRAND CAFE ... WITH A MODERATELY PRICED MENU"
—Bryan Miller, NY Times
Symphony Cafe
Casual American Dining
Now Serving Sat. & Sun. Brunch
Open Seven Days a Week • 11:30am-Midnight
EIGHTH AVENUE & 56TH ST. • 212-397-9595

Ticket
ACCESS TO ENTERTAINMENT
1-800-4-EVENTS
(212) 736-5609
P.O. BOX 255
FORT LEE, NJ 07024
AMEX/MC/VISA

4 WINDS
RESTAURANT
135 EAST 62 STREET
NEW YORK, NY 10021
212•486•1664

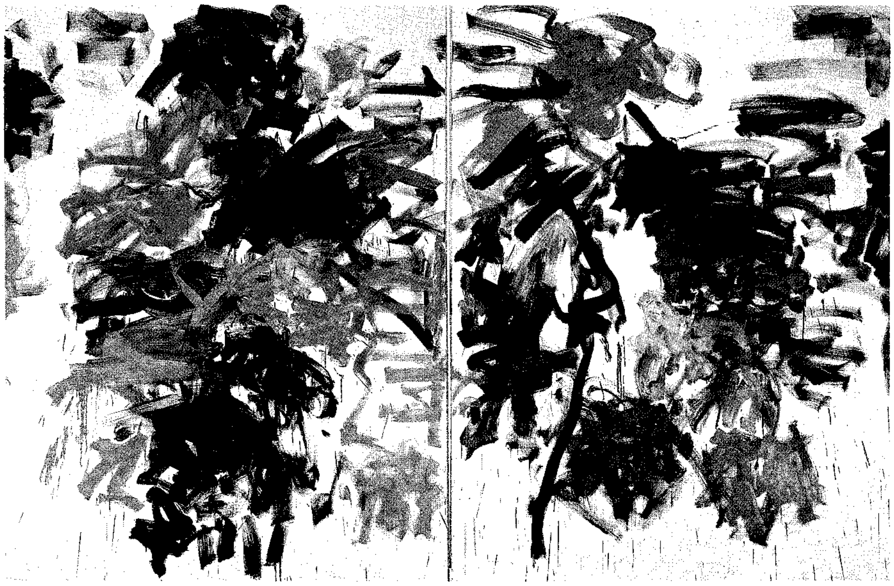
DAILY
LOBSTER SPECIAL
SPANISH & MEXICAN
"Best in Town"
- POST
OPEN 7 DAYS
The Original
Cafe Español
172 BLEECKER STREET res. 505-0657
Greenwich Village (Nr. Mac Dougal) Red. Park. Sun.-Thurs. (pm.)

BONDINI
Fine Northern Italian Cuisine
Luncheon • Dinner
62 West 9th Street 777-0670

Art/Kay Larson

MIXED MESSAGES

"...Antony Gormley is one of England's most successful recent exports. Joan Mitchell's painting obliges you to fall in love..."



EMOTIONAL RESCUE: *Joan Mitchell's* Wind.

THE MOST UNNERVING SIGHT IN SOHO THESE days, setting aside Vito Acconci's huge plaster bras (which I'll get to shortly), is a tide of terra-cotta people, each about as high as your hand, jammed together on the floor of Salvatore Ala Gallery. There are 35,000 of them, I'm told (I didn't stop to count). The point is that they are beyond counting. Their mass constitutes their message.

You come on them unexpectedly, after a long walk down the gallery's oddly empty railroad-flat rooms, while wondering where is this **Antony Gormley** show you expected to see. Suddenly, there they are, filling a doorway and the space behind. Their oceanic expanse, mottled with browns and grays from an erratic kiln, laps the edges of walls and fills corners beyond your line of vision. Muddled clay bodies and heads with nubbin eyes stare blankly forward— a gringo's nightmare of Malthusian population curves in the Third World.

Gormley is one of England's most successful artist exports of the past decade. He is known for nicely crafted humanist sculpture, a position that lends credibility to his intentions here—which otherwise might well be considered dubious. The figures (according to the gallery) were commissioned from the Texca family in Cholula, Mexico, a brick-making region. Many artists turn the fabrication of their work over to assistants, a trend that has its unfortunate aspects. One is the possibility of unpleasant hypocrisy, as when the artist is not nearly as technically proficient as the journeyman hired to execute the ideas. Gormley's problem is something of the opposite. He runs the risk of being charged with exploiting Third World artisans to sell his own name.

Against that accusation you can mount a reply based on interpretation—tricky but necessary. The human wave of *Field* constitutes an experience of numbers beyond comprehension—ranks of primal sculptures that are ciphers without measure. The ambiguities reverberate in the mind's fear zone. There is the title itself: "field" as in agriculture, or an energy field, or a mathematical array. Pitted against this subliminally charged state is the orange-brown clay—literally, salts of the earth—from which the humanoids are formed. The advance begins to look like the one that daily pressures America's southern borders—in other words, it whispers about the politics of race.

By being beyond counting—beyond the mind's rational control—the otherwise harmless clay wave echoes the X billion people on the planet. Every nine months, I recently heard, Egypt adds another million babies to its population pool—but it's not growing as fast as eastern Africa. The Malthusian curve is steep and headed for the stratosphere, as are the global-warming indexes that follow it and will bring the greatest disaster to the warmest countries. Dreadful suffering is to come.

Gormley has made a subtle political decision to let the hands of Mexican artisans mold their Doppelgängers. Size and placement are crucial—you look down on these figures, and they look up. They must be artless—beyond the artist's touch. Only this way will the human field be anonymous, crushing, startling. Once you've seen it, you can turn away, but the eyes follow you. And in that, there is a hint of the future. (560 Broadway; through May 4.)

"I PAINT OUT OF LOVE," **Joan Mitchell** HAS said. But love is fickle—it's full of passion and clear emotion if you're in the middle of it, and if you're not, it doesn't communicate. That's pretty much the problem I've had with Mitchell's painting. It obliges you to fall in love—to believe without criticality. Yet the neophyte's worst habit is to read "moods" into abstract art. I don't see here the kind of tough intellectualism that characterized, say, Lee Krasner. What Mitchell offers lately is an Impressionist palette of sweet pinks and purples, clear tones—flower colors.

But survival should count for something, and so should dogged endurance and a life lived in the freedom of the senses. After her first New York show, in 1952, Mitchell exhibited at the Stable Gallery for several years, earning her membership in the Abstract Expressionist club. Even if her second-generation Ab Ex lacks the fiery Surrealist infusions of her elders'—even if the easygoing brushwork and apparent effortlessness is disconcerting—still, it's worth something that she was one of a handful of women who didn't give up. The price of being female in the New York School was demonstrated not long ago at the Whitney's Philip Morris branch. Perhaps half the works were by women—fine painters, often better than the men—who later caved in and disappeared. Sometimes the best artist is the one who sticks it out.

Mitchell ignored Pop and Minimalism and runs crosswise to Conceptualism. Ei-

Photograph courtesy of the Robert Miller Gallery.

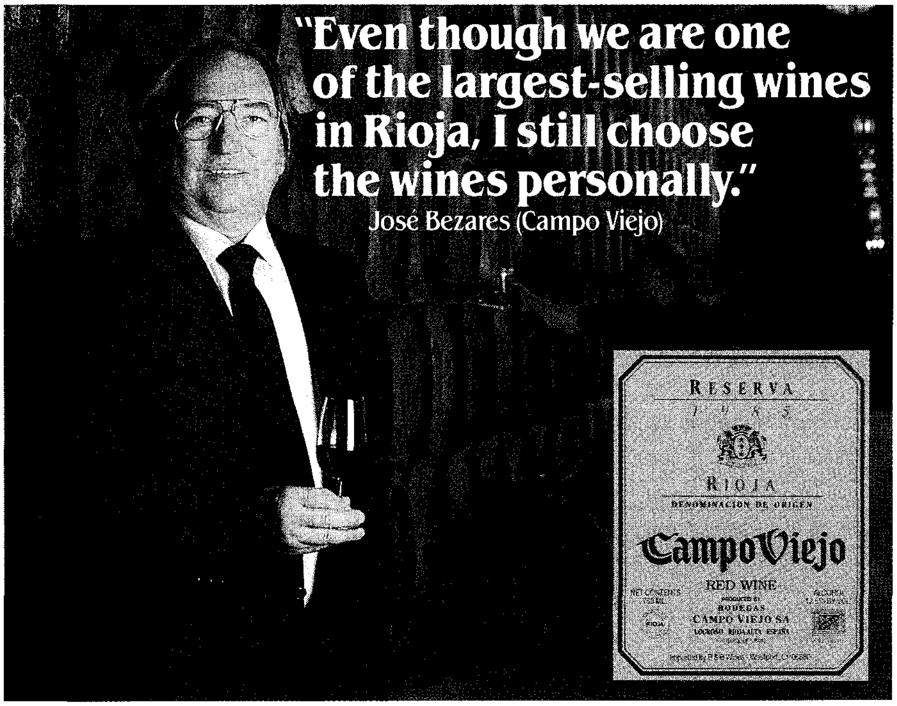
ther you accept who she is or you shift your attention elsewhere. My own drift in her direction is a result of the superb colorist grace of these late works. I find myself drawn into their emotional weather. Each painting is its own meteorological system. Color and gesture, like air and water vapor, buoy each other up. A change of emotional temperature brings a new front and precipitates a collision. Perhaps their new clarity comes from the white background that opens them up and allows atmosphere to penetrate, as it does so well in the stormy *Wind.* Like the sky itself, they are what they are. (Robert Miller, 41 East 57th Street; through April 20.)

SCULPTOR **Robin Hill** GATHERS MOMENTUM. Her third show at Lang & O'Hara is a spooky agglomeration of waist-high vessels that could be mutating condoms or desert water bags made of hyperthyroid-goat stomachs. Metaphors aside, these are fascinating voluminous objects, hollow and shell-like. In the case of a heart-like piece called *Valve,* the thin, translucent skin is of fiberglass, resin, muslin, beeswax, and rabbit-skin glue. Other works in this series might also be of paper, latex rubber, tin, and even rice starch. The fragility of this handmade surface—which resembles viscera or parchment; that is, dried epidermis—calls forth an acute sense of mortality. These sculptures seem to be husks of formerly living creatures. Their shapes can't be directly identified, yet you feel somehow they must be accepted into the lexicon of biology.

Hill is concerned with transformation and mutation of forms. Life, which changes, is for that reason vulnerable, and its shapes are laced with organic pathos and spirit. On this same ground, Eva Hesse made a considerable reputation. But Hill, who is 36, takes quite a different direction. These are objects threaded through with thoughtfulness. Keep an eye on her. (568 Broadway; through April 13.)

SO WHAT DO WE DO WITH **Vito Acconci,** the merry prankster? In the Barbara Gladstone Gallery, he installed four Olympus-size bras made of wire mesh and rebar, with "cups" of wire mesh overlaid with plaster, and a "lining" of fitted canvas. Acconci has always played fast and loose with sex and danger, but lately only as caricature.

These aren't much more than a joke—albeit a good one. Turn the "cups" vertically and they become chairs, upside down and they become huts. His waggling finger points at houses and homes, a standard Acconci obsession. I suppose you could title this show "At Home With Sex." Or "The Erotic Dome-icile." This was the latest, and one of the best, in a long series that has taken sculpture dangerously close to playground equipment. (99 Greene Street; closed.)



"Even though we are one of the largest-selling wines in Rioja, I still choose the wines personally."
José Bezares (Campo Viejo)

RESERVA 1985 RIOJA DENOMINACION DE ORIGEN Campo Viejo RED WINE BODEGAS CAMPO VIEJO SA

By using only the classic winemaking styles of Rioja, Señor Bezares has created Campo Viejo—a unique wine deep in color, with a well-rounded taste and crisp finish. His insistence on personally choosing the best wines in each vintage and overseeing the selection of grapes has helped make Campo Viejo the largest seller in Rioja. Discover Campo Viejo, and uncork 2,000 years of history from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Bodegas y Bebidas USA, Inc., Westport, CT 06880 © 1991 Wines of Spain

A Beautiful New Look
With Wonderful Old Traditions
Ponte's

Italian Specialties • Strolling Guitarist Live Piano Music
39 DESBROSSES STREET, N.Y.C.
(2 Blocks South of Canal Street on West Street)
FREE PARKING (212) 226-4621

SASSCO FASHIONS OUTLET
A Division of the Leslie Fay Companies, Inc.
50 METRO WAY
SECAUCUS, N.J. 07094
(201) 864-5637
OPEN DAILY 10:00 - 5:30 P.M.
THURSDAY 10:00 - 8:00 P.M.
SATURDAY 9:30 - 6:00 P.M., SUN. - CLOSED

CHELSEA PLACE
the only place in Chelsea
the only speak-easy in New York

(212) 924-8413
147 Eighth Ave. (bet. 17th & 18th St.)

Nicola Paone
ITALIAN RESTAURANT
Serving Lunch & Dinner
A Perfect Place for Parties
207 East 34th Street, New York
(212) 889-3239

Gallagher's STEAKHOUSE
U.S. Prime Beef.
Noon 'til midnight, 7 days.
52nd Street, just west of Broadway
Private room for parties
Cl 5-5336

FRIEND OF A FARMER
RESTAURANT AND BAKERY

LUNCH
DINNER
BRUNCH
Sidewalk Cafe
77 IRVING PL.
GRAMERCY PARK
(212)477-2188
Deliveries Available

Books/Rhoda Koenig

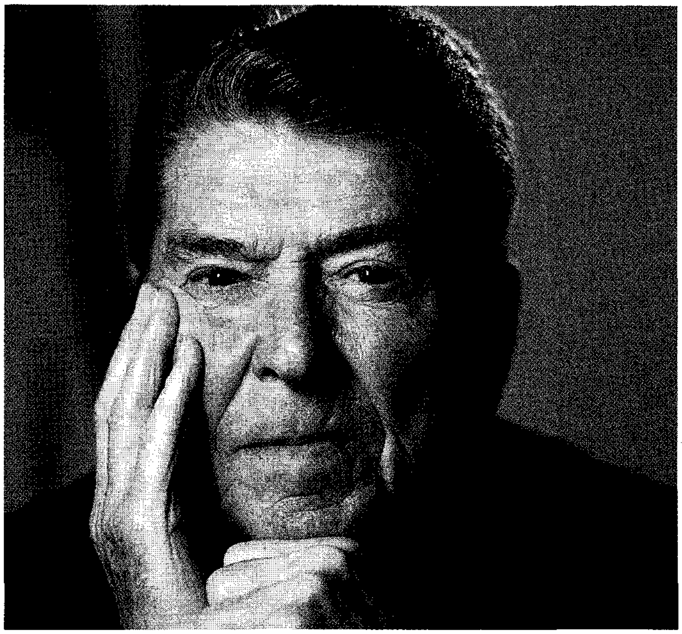
HAPPY ALL THE TIME

“. . .Reagan often absented himself when staff disagreements arose, letting matters of policy drift, sometimes to disaster. . .”

President Reagan: The Role of a Lifetime, *by Lou Cannon. Simon & Schuster; 948 pages; $24.95.*

“WOULD YOU BUY A USED CAR FROM THIS man?” was the kind of devastatingly unanswerable remark that summed up what many people felt about Richard Nixon long before the Oval Office tapes lifted the hood. No one would have dreamed of making the same sarcastic inquiry of Ronald Reagan, the supersalesman who rang up record-breaking sales of the American Dream for eight years. But, just as Detroit's product turned out to be something less than an invulnerable classic, what Reagan was selling was also shoddy, vulnerable, and out of date.

“Are you better off today than you were four years ago?” was the question with which Reagan defeated Jimmy Carter in 1980. It has a bitter ring now that Reagan's bubble of prosperity has burst to shower us with unemployment, international debt, and a savings-and-loan repayment that will last another generation. In *President Reagan,* Lou Cannon, who covered Sacramento and Washington, D.C., for 25 years, shows us what happened and why. From the sound of it, one person who will find much of it new to him will be Ronald Reagan.



OUT OF THE LOOP: *Former president Ronald Reagan.*

The most interesting part of Cannon's book deals with the activities of Reagan's White House staff, the men whose job it was to prop up their leader and prevent too many people from learning, as Senator William Cohen said, that “no one is there. The sad fact is we don't have a president.” Cannon presents numerous examples of the sort of ignorance and laziness that have made Reagan's opponents turn purple and given his fans the occasion for an approving laugh at how laid-back he is. (In a way, this conservative, spare-the-rich politician was the perfect president for the children of the sixties—he governed as if government was a boring job better left to the grown-ups.)

It is true that Reagan did take some steps to remedy his deficiencies and was, as Cannon says, not afraid to admit to an expert what he didn't know, as Paul Volcker found out when Reagan asked him the function of the Federal Reserve Board. But, more often, “Reagan had no idea of the questions, let alone the answers.” More than two years into his tenure, the commander in chief had no idea that the main Soviet nuclear threat was land-based ICBMs, a fact that astonished “even advisers who held a low opinion of his intellect. . . . But it was never safe to assume that Reagan was informed, unless the material was before him on cue cards.”

Staffers who tried to clue him in often met with resistance, such as White House chief of staff James Baker, who asked Reagan why he had looked at none of the material Baker had prepared for that day's world economic summit. “Well, Jim,” Reagan said, “*The Sound of Music* was on last night.” Advisers who reduced their messages to pithy comments and snappy visuals had better luck: When Caspar Weinberger wanted Reagan to approve his weapons plan, he held up a newspaper cartoon; Reagan laughed and signed on the dotted line. The president, says Cannon, conceived of his job as a performance. While an aide was appalled that George Shultz prepared Reagan for his 1988 summit meeting with Mikhail Gorbachev by telling him what to do “in this scene,” Reagan was happy, like any cooperative actor, to take direction. Such coaching was necessary, as his handlers had found—at their previous meeting, Reagan had offended Gorbachev by recounting tasteless anecdotes instead of discussing policy.

What may have been more serious than Reagan's shallowness, though, was his detachment. Cannon traces this to his childhood as the son of an alcoholic father whom Reagan had to support and cover for. That background, he says, often produces a personality who will withdraw from conflict between people he likes and will interpret unpleasantness to a degree that makes it unrecognizable. Reagan's creepy cheeriness is well described in Cannon's take on the liabilities of optimism: “Reagan counted so much on his attitude to see him through that he was apt to be stopped in his tracks when confronted with an emotional hurdle that optimism could not scale. When this happened, Reagan denied reality and withdrew inside himself, leaving the decisions of his life to others until he could construct a rationalization that enabled him to function.”

Despite the evidence of his aides and his own diary entries, Reagan could not acknowledge that he had traded arms to Iran for aid to the *contras*—a mistake on that scale must have been made by someone else, on some other astral plane. His abhorrence of conflict meant that he absented himself when staff disagreements arose, letting matters of policy drift, sometimes to disaster.

One of those disasters was the abortive U.S. involvement in Lebanon. The American people, Cannon says, will support a war once the need for it is explained to them; in Lebanon, however, the situation was one that senior administration officials couldn't understand, let alone explain. But Reagan decided that a detachment of Marines

Photograph by Eddie Adams/Sygma.

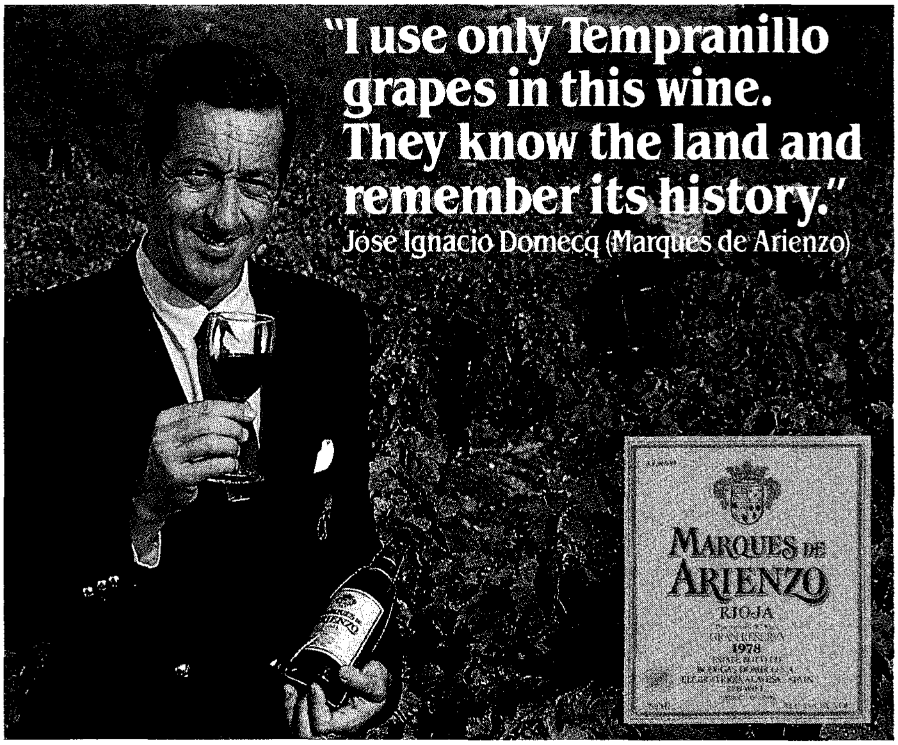
should be sent—of whom 241 were killed by a terrorist bomb. (As Senator Ernest F. Hollings said, "If they were put there to fight, there are too few. If they were put there to die, there are too many.") Reagan responded with platitudes and, though continuing to announce that he would not capitulate to terrorism, agreed to the Marines' "redeployment," just as he would trade arms for hostages to Iran. Again, Cannon convicts him not of dishonesty or hypocrisy in the ordinary sense but of a commitment to an optimistic vision, a reluctance to put principle above individual suffering that transcended any responsibility to fact.

Secretary of State Alexander Haig was once deeply frustrated by Reagan's refusal to consider the effect on the NATO allies of withdrawing intermediate nuclear weapons from Europe. He complained to national-security adviser Robert McFarlane about the president's "vague conviction that everything would somehow turn out for the best." What Reagan was really saying, McFarlane explained, was "Write me a happy ending." At home, Reagan's aversion to pain made him slough off the gravity of the AIDS epidemic.

The previous elected Republican president had, Cannon tells us, more influence on Reagan than is generally known. Nixon helped pick Reagan's first Cabinet and advised him to give a greater priority to the economy than to foreign policy. Nixon didn't think much of him, but Reagan was respectful and appreciative—though he had a low opinion of Nixon's skill in what he considered the most important aspect of the presidency. Nixon's defense of Watergate was flawed, Reagan explained, by one sentence—or, rather, its delivery: "It's a toss-off line." The contrast between the two—exemplars of style and substance—could not be greater. (Read the text of the Checkers speech, then ask yourself how it would be regarded today if Reagan had delivered it.)

Reagan may have admired Nixon's mind, but the star persona he wanted to imitate was his boyhood hero, the relaxed, reassuring Franklin Roosevelt. So he got the voice right, and he got the smile, and there the resemblance stopped. Far from being a leader who was as authoritative as he seemed, he was one who could not remember the name of the national-security adviser, and who, six months after taking office, did not recognize the secretary of HUD.

Nonetheless, Reagan's two terms have the patina and, in some cases, the substance of success. During his administration, Americans opened wide the windows to the Soviet Union and oversaw a military buildup that would prove crucial to the quick victory over Iraq. Cannon has written a fascinating book about the most powerful man of the eighties, a leader who somehow managed to disappear while the world went on around him. ■


"I use only Tempranillo grapes in this wine. They know the land and remember its history."
José Ignacio Domecq (Marqués de Arienzo)
Marqués de Arienzo
Rioja
1978

Although Señor Domecq's vineyard is one of the largest in Rioja, he uses only 100% Tempranillo grapes in his Marqués de Arienzo. These ancient, native grapes give Marqués de Arienzo an intense nose, good raspberry flavor and a particularly long finish. Marqués de Arienzo, another fine wine from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Domecq Importers, Inc., Larchmont, NY 10538 © 1991 Wines of Spain

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

Magnificent & Luxurious Decor
Positively The Finest
Indian Restaurant In N.Y.
Jewel of India
RESTAURANT
Indian Cuisine • Gourmet's Delight
Lunch • Cocktails • Dinner
Party Facilities 30-300 People
Prix Fixe Dinner $19.95 • Open 7 Days
FREE PARKING FOR DINNER GUESTS
15 W 44 St. • Res (212) 869-5544

The Grand Ticino
Fine Italian Cuisine
Serving Lunch, Dinner, and Cocktails
All Major Credit Cards
228 Thompson Street
1 Block South of Washington Square
212/777-5922

238 MADISON
BISTRO
New York's Finest American Bistro
Restaurant—Bar—Catering
- Lunch and Dinner weekdays
- Our Famous Saturday Night Lobster Dinner—Prix Fixe $23.95
- Sunday Night—Prix Fixe $19.50
- Private room for parties

238 Madison
at 37th Street
212-447-1919

SALES & BARGAINS

BY LEONORE FLEISCHER

SCENERY FROM A MALL

THESE ATTRACTIVE, IMAGINATIVE STORE props and display items are now available from this factory as one- and few-of-a-kind sample pieces. Many can be hung on the wall of a child's room. For example, a panel of silk-screened comic frogs in galoshes with umbrellas, 48 in. by 96 in., were $145 each, now $75; 3-color silk-screened playing cards (king, queen, jack), 30 in. by 44 in., were $82 each, now $48; silk-screened dinosaurs, were $145 each, now $75. Leaf-shaped tables of lacquered maple plywood, were $235 each, now $145; silk-screened architectural fragments made of muslin on wood frames, were $95 each, now $45; large hand-painted "cutout" salmon, was $299, now $175; tarpon and marlin, were $385 each, now $175 and $230 respectively. Cash only; all sales final; delivery additional. *Sylvor Co., Inc., third floor, 126 Eleventh Ave., near 20th St. (929-8993); 9:30 a.m.–5:30 p.m.; 4/13.*

BIG PLAQUE ATTACK

FOR ONE DAY ONLY, YOU CAN BUY THESE original and whimsical ceramic pieces from this highly regarded artist's studio. Perfect pieces are 50 percent off retail, while those with slight imperfections are reduced further. For instance, relief plaques featuring vegetables, fruit, fish, tables with food, flower markets, façades of cast-iron buildings, Greenwich Village houses and doorways, retail $100–$250, here $50–$125; tiles decorated with fruit, vegetables, pies, and cats, here $5 each; cats, sheep, lions, and llamas, retail $30–$100, here $25–$50; bird candlestick holders, retail $10–$90, here $5–$45; clocks, retail $60–$100, here $30–$50; charming trompe l'oeil dessert plates, retail $60–$100; here $30–$50; a one-of-a-kind set of thirteen architectural tiles featuring details of cast-iron buildings, which could surround a 44-in.-wide-and-40-in.-high fireplace, was $1,000, here $400. Checks accepted; no credit cards; all sales final. *Bess Schuyler, 246 W. 16th St. (255-4611); from 10 a.m.–5 p.m.; 4/13.*

EMINENT VICTORIANA

THIS ONE-DAY SALE DISCOUNTS ONE-OF-A-kind antique linens for bed and table. For example, linen double damask tablecloths, from 4 ft. to 18 ft., were $100–$400, now $50–$125; damask, lacy, or embroidered napkin sets, were $60–$216, now $30–$120; double-bed cotton-sheet sets with embroidery, openwork, lace, and matching pillow shams, were $200–$350 the set, now $100–$175; embroidered and/or cutwork linen sheets, were $125–$300 each, now $65–$125; 52-in.-round Battenburg-lace tablecloth, was $300, now $150; 120-in.-long Point de Venise lace tablecloth with matching napkins, was $600 the set, now $350; and many heavily embroidered linen European-size pillow shams, were $175–$350 the set, now $80–$175. Checks accepted; no credit cards; all sales final. *The Victorian Garden, Apt. 1B, 211 W. 70th St. (718-544-1657; on day of sale, call 787-3292); noon–4 p.m.; 4/14.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

GET A PIECE OF THE ROCK

THIS SHOWROOM OFFERS MORE THAN 500 varieties of marble, granite, and limestone to architects and designers. For two weeks, it is open to the public, and you may buy at wholesale and below. For example, 12-sq.-in. granite tiles include Absolute Black, a jet-black color, $12.85 each (18 sq. in., $16.85 per sq. ft.); Luna Pearl, a classic salt-and-pepper granite, $7.95 each; and Bronzino, a black granite with floating bronze flakes (16 sq. in., $18.50 per sq. ft.). 12-sq.-in. marble tiles include Carrara Venatino, a bright-white Apuan marble with gray veins, $4.99 each; Crema Marfil, a beige Spanish marble, $6.60 each; and Verde Scuro, a deep-green marble, $6.25 each. Limestone tiles, 12 sq. in., include Pietra Grigio, a green-and-gray swirly limestone, $10.95 each and Saint Martin (flamed), a textured beige limestone, $9.75 each (16 sq. in., $10.75 per sq. ft.). Matching slabs and customized furniture and countertops are also available. Checks accepted; no credit cards; all sales final. *Stone Source, 215 Park Ave. So., near 17th St., Suite 700 (979-6400); Mon.–Sat. 10 a.m.–5 p.m. and Thurs. till 7:30 p.m.; while stock lasts.*

FITNESS-PROTECTION PROGRAM

FOR THE NEXT TWO WEEKS, THE CHELSEA Racquet & Fitness club has a special deal for new members—join the club for a year and you'll get $50 off the initiation fee (was $99, now $49); two months' extra membership free; a free, unframed poster (your choice of 3 selections, valued at $50 each, from PosterAmerica); and your choice of one free squash ball or one free can of racquetballs. Membership costs, based on a 12-month membership, are $24 a month for racquetball and squash only (not including court time); $39 a month for fitness only; and $49 a month for combined racquet-and-fitness membership. A.E., M.C., V., checks accepted. *The Chelsea Racquet & Fitness Club, seventh floor, 45 W. 18th St. (807-8899); Mon.–Fri. 7 a.m.–midnight and Sat. and Sun. 8 a.m.–8 p.m.; through 4/21.*

BOMBERS AWAY

LOTS OF UNISEX LEATHER AND SUEDE clothing is on sale here. Leather bomber jackets, in World War II styles, retail $275–$325, here $160; oversize leather jackets screened with forties designs, retail $495, now $185; and classic zippered motorcycle jackets of cowhide, retail $285, here $165. A group of one- and few-of-a-kind Girbaud leather and suede garments from France are 35 percent off wholesale, such as a 40-in. coat, wholesale $490 (retail at least $1,000), here $318; wool varsity jackets with leather sleeves, retail $250–$325, here $140; also cotton sport clothing such as denim pants in waist sizes 27–38, retail $84, here $30. Checks accepted; no credit cards; all sales final. *Avirex, third floor, 1 Times Square, Broadway at 42nd St. (391-5590); Mon.–Fri. 10:30 a.m.–6 p.m.; through 4/19.*

FOR BETTER OR FOR WORSTED

SPRING SUITS, COATS, AND OTHER MEN'S wear are here at bargain prices, in men's sizes 36–50R, 36–46S, 39–50L, portlies and cadets in 42–50R, 40–46S, and 36–42XS. Tropical worsted-wool suits, were $209.95–$409.95 (the high-end suits are made in Italy), now $149.95–$339.95; cotton-blend suits, were $99.95–$129.95, now $79.95; lightweight silk and silk-blend sport coats, were $129.95–$199.95, now $79.95–$149.95; further discounts on fall and winter merchandise include worsted-flannel suits, were $249.95–$399.95, now $159.95–$299.95; a limited quantity of Mongolian-cashmere jackets, were $379.95, now $249.95; and wool-and-cashmere blend overcoats, were $224.95–$299.95, now $125.95–$249.95. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise; alterations are additional. *Eisenberg & Eisenberg, sixth floor, 85 Fifth Ave., at 16th St. (627-1290); Mon.–Fri. 9 a.m.–6 p.m., Thurs. till 7 p.m., Sat. till 5:30 p.m., and Sun. 10 a.m.–4 p.m.* ■

A Complete Entertainment Guide for Seven Days Beginning

APRIL 10

73
MOVIES

83
THEATER

87
ART

91
MUSIC & DANCE

93
RESTAURANTS

99
OTHER EVENTS

100
CHILDREN

101
NIGHTLIFE

103
RADIO

104
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—Through 4/23: *Echoes of Conflict* (1989). #2—Through 4/11: *Tabu* (1931); *Chang* (1927). 4/12–18: "The Age of Exploration." 4/12–13: *Moana* (1926); *White Shadows in the South Seas* (1928). 4/14: *Grass* (1925); *The Yellow Cruise* (1934). 4/15: *The Covered Wagon* (1923); *The Silent Enemy* (1930). 4/16: *Man of Aran* (1934); *The Drifters* (1929); *Granton Trawler* (1934). #3—Through 4/30: *Paris is Burning.*

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Teenage Mutant Ninja Turtles II.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*City Zero.* #2—*Iron and Silk.* #3—*Ay, Carmela!* #4—*Cyrano De Bergerac.* #5—*The Comfort of Strangers.* #6—*Poison; La Femme Nikita.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Five Heartbeats.* #2—*The Silence of the Lambs.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Marrying Man.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Doors.* #2—*Dances With Wolves.* #3—*Sleeping With the Enemy.* Opening 4/12: *Out for Justice.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 4/10: *The Sun Also Rises* (1957); *The Snows of Kilimanjaro* (1952). 4/11: *In a Lonely Place* (1950); *Dead Reckoning* (1947). 4/12–13: *Breakfast at Tiffany's* (1961); *Roman Holiday* (1953). 4/14: *Princess Tam Tam* (1935); *Zou Zou* (1934). 4/15: *Wild Strawberries* (1967); *Shame* (1967). 4/16: *My Man Godfrey* (1936); *Nothing Sacred* (1937).

9. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*The British Animation Invasion.* #2—Through 4/11: *Superstar: The Life and Times of Andy Warhol.* Opening 4/12: *Object of Beauty.* #3—*Defending Your Life; Mr. and Mrs. Bridge.* #4—Through 4/11: *Fantasia.* Opening 4/12: *The Killer.* #5—*Mister Johnson; The Grifters.*

10. **CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 4/13: *Freeze, Die, Come to Life* (1990); *The Path Finder* (1989). 4/14–16: *Home of the Brave* (1986); *Koyaanisquatsi* (1983).

11. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Class Action.* #2—*Career Opportunities.*

12. **CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave.** (924-3363). *The Vanishing* (1988).

13. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Reversal of Fortune.* #2—*Guilty by Suspicion.* #3—*GoodFellas.* #4—*The Long Walk Home.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Teenage Mutant Ninja Turtles II.* #2—*Guilty by Suspicion.* #3—*Silence of the Lambs.* #4—*Perfect Weapon.* #5—*The Marrying Man.* #6—*Dances With Wolves.* Opening 4/12: *Out for Justice.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Home Alone.* #2—*Warlock.* #3—*Misery.* #4—*Career Opportunities.* #5—*Defending Your Life.* #6—*The Grifters.* #7—*The Hard Way.* #8—*Sleeping With the Enemy.* #9—*Class Action.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Five Heartbeats.* #2—*The Five Heartbeats.* #3—*New Jack City.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 4/11: *GoodFellas.* Opening 4/12: *Eminent Domain.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Teenage Mutant Ninja Turtles II.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Marrying Man.* #2—*Warlock.* #3—*New Jack City.* Opening 4/12: *Out for Justice.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Career Opportunities.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—Through 4/11: *The Five Heartbeats.* Opening 4/12: *Object of Beauty.* #2—*Class Action.* #3—*Defending Your Life.* #4—*The Field.*

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Class Action.* #2—*Warlock.*

MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Teenage Mutant Ninja Turtles II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Five Heartbeats.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—Through 4/11: *GoodFellas.* Opening 4/12: *Out for Justice.* #5—*Guilty by Suspicion.* #6—Through 4/11: *The Hard Way.* Opening 4/12: *Out for Justice.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Dances With Wolves.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Silence of the Lambs.* **EMBASSY 3—***The Perfect Weapon.* **EMBASSY 4—***Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Long Walk Home.* #2—*The Hard Way.* #3—*Home Alone.* #4—*Career Opportunities.* #5—*The Grifters.* #6—*Mr. and Mrs. Bridge.* Opening 4/12: *Eminent Domain.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Marrying Man.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Reversal of Fortune.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Iron and Silk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Marrying Man.* #2—*The Grifters.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mister Johnson.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 4/30: "À la Femme Française." 4/10: *Le Chat* (1970); *The Widow Couderc* (1970). 4/11–13: *La Rhonde* (1949); *Peau D'Ane* (1975). 4/14–15: *The Confession* (1970); *The Story of Women* (1988). 4/16–17: *La Religieuse* (1966); *Le Petit Theatre Par Jean Renoir* (1969).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.* Opening 4/12: *Daddy Nostalgia.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Career Opportunities.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Five Heartbeats.* #2—*New Jack City.* Opening 4/12: *Object of Beauty.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action.* **CORONET—***The Hard Way.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Misery.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life.* **CINEMA II—***Guilty by Suspicion.* **CINEMA THIRD AVE.—***Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors.* #2—Through 4/11: *GoodFellas.* Opening 4/12: *Out for Justice.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *True Colors.* Opening 4/12: *Impromptu.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Cross My Heart.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teenage Mutant Ninja Turtles II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 4/11: *New Jack City.* Opening 4/12: *Out for Justice.* #2—*The Marrying Man.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Five Heartbeats.* #2—*The Hard Way.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Open Doors.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Hard Way.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dances With Wolves.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*Guilty by Suspicion.* #6—*Warlock.* Opening 4/12: *Out for Justice.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Career Opportunities.* #2—*Sleeping With the Enemy.* Opening 4/12: *Object of Beauty.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Five Heartbeats.* #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Teenage Mutant Ninja Turtles II.* #2—*New Jack City.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/6–21: "Scorsese/De Niro." 4/13–14 at 1:30: *New York, New York* (1981); at 5: *Raging Bull* (1980).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 4/3–28: "Ross McElwee Festival" Includes *Something to Do With the Wall* (1990) and *A Cautious Farewell to Checkpoint Charlie and the Cold War* (1990). 4/11: "The Three Minute Idea (Give or Take A Minute)" Part I: *Saturday Night Live.* 4/12–14: "Old and New Masters of Super 8: The Third Year of the Festival" A sampler of shorts using Super 8 film. 4/14: *The Visable Compendium* (1990).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 5/26: "William Greaves: Chronicler of the African-American Experience"; Saturdays at 7:30 and Sundays at 2.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 4/16 at 8: *Stranger Than Paradise* (1985); *Pull My Daisy* (1958).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/10 at 12:30, 3:15, 6, & 8:45: *Au Corps Perdu* (1990), dir. Léa Renoir, with Mattias Habisch.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. Through 5/10: "Young Japanese Cinema." 4/12: *God Speed You: Black Emperor* (1976); *Blind Alley* (1985); *Shuffle* (1981); *Master of Shatsu* (1989); *1/2 Mensch* (1986).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." Through April: "The Pattern of Beauty: Islamic Art and Design."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 4/9–13, 4/16–20: Jane Curtin. Through 8/31: "A Salute to Monty Python" 4/9–13: Various episodes of *Flying Circus.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Art of the Forties." 4/1–12: "Georg Af Klercker." 4/11: "Video Documents From Asia." A five-part video series from different regions of Asia. 4/12–23: "British Film Institute: Five Years of New Cinema, 1986-1990."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place (718-727-1135). $4, $2 for members. All films Sun. at 1:30. Ongoing series: "Italy: A New Wave in Film." 4/14: *La Notte.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 3/10–11: *Tong Tana.* 3/12–15: *Superstar: the Life and Times of Andy Warhol.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 4/18:"Eberhard Fechner."

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $6; members/advance $4. Through 4/21: "Fifth Annual Animation Festival." 4/13: "Animation Celebration."

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. An overview of recent developments in American independent film and video.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "Lens on Isreal." $8. 4/14 at 7:30: *They Were Ten* (1961), dir. Baruch Dienar.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Teenage Mutant Ninja Turtles II.* #2—*Warlock.* #3—*New Jack City; The Five Heartbeats.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Five Heartbeats.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Warlock.* #6—*Perfect Weapon.* #7—*Sleeping With the Enemy.* #8—*The Marrying Man.* #9—*The Hard Way.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*Sleeping With the Enemy.* #4—Through 4/11: *The Silence of the Lambs.* Beg. 4/12: *Out for Justice.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Perfect Weapon; Teenage Mutant Ninja Turtles II.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Five Heartbeats.* #4—*Perfect Weapon.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Silence of the Lambs.* #2—*Class Action.* #3—*Warlock.* #4—*The Perfect Weapon.* #5—*The Marrying Man.* #6—*Career Opportunities.* #7—*The Five Heartbeats.* #8—*Sleeping With the Enemy.* #9—*Misery; Teenage Mutant Ninja Turtles II.* #10—*New Jack City.* #11—*Dances With Wolves.* #12—*Defending Your Life.* #13—*New Jack City.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

Class Action. #4—*Dances With Wolves.* #5—*Teenage Mutant Ninja Turtles II.* #6—*The Marrying Man.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Marrying Man.* #2—*The Silence of the Lambs.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*New Jack City; Home Alone.* #2—*The Five Heartbeats.* #3—*Warlock.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Defending Your Life.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Guilty by Suspicion.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Five Heartbeats.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*Warlock.* #3—*Perfect Weapon.* #4—*Defending Your Life.* #5—*Career Opportunities.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Defending Your Life.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Five Heartbeats.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Defending Your Life.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Teenage Mutant Ninja Turtles II.* #2—*Career Opportunities.* #3—*New Jack City.* #4—*Class Action.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Marrying Man.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Guilty by Suspicion.* #2— *Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—Through 4/11: *The Hard Way*. Beg. 4/12: *Out for Justice.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*The Silence of the Lambs.* #4—*Teenage Mutant Ninja Turtles II.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Defending Your Life.* #2—*Dances With Wolves.* #3—*The Marrying Man.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Sleeping With the Enemy.* #6—*The Silence of the Lambs.* #7—*Class Action.* #8—*Career Opportunities.* #9—Through 4/11: *Guilty by Suspicion; The Doors*. Beg. 4/12: *Out for Justice.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Warlock.* #4—*The Silence of the Lambs.* #5—*New Jack City; The Five Heartbeats.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 4/11: *Warlock*. Beg. 4/12: *Out for Justice.* #2—*New Jack City.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*Sleeping With the Enemy.* #6—Through 4/11: *Perfect Weapon.* Beg. 4/12: *Out for Justice.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Defending Your Life.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*The Marrying Man.* #4—*Class Action.*

303. CORONA—PLAZA—(639-7722). #1—*Teenage Mutant Ninja Turtles II.* #2—*Three Men and a Little Lady.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*The Marrying Man.* #4—*Dances With Wolves.* #5—*Sleeping With the Enemy.* #6—*Career Opportunities.* #7—Through 4/11: *Home Alone; The Five Heartbeats*. Beg. 4/12: *Out for Justice.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*Warlock.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*GoodFellas.* #2—*Class Action.* #3—*The Marrying Man.* #4—*Guilty by Suspicion.*

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 4/11: *Sleeping With the Enemy*. Beg. 4/12: *Out for Justice.* #2—Through 4/11: *The Five Heartbeats; Warlock*. Beg. 4/12: *Out for Justice.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Career Opportunities.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*The Marrying Man.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Home Alone.* #2—*La Femme Nikita.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—*The Five Heartbeats.* #3—*Defending Your Life.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—*Career Opportunities.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Marrying Man.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 4/11: *Guilty by Suspicion*. Beg. 4/12: *Out for Justice.* #2—*Sleeping With the Enemy.* #3—Through 4/11: *If Looks Could Kill*. Beg. 4/12: *Out for Justice.* #4—*The Hard Way.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Five Heartbeats.* #2—*Warlock.* #3—*Career Opportunities.* #4—*New Jack City.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs.* #2—*The Marrying Man; Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*The Hard Way.* #5—*La Femme Nikita.* #6—*Sleeping With the Enemy.* #7—*Perfect Weapon; Home Alone.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Marrying Man.* #2—*Sleeping With the Enemy.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Warlock.* #2—*The Five Heartbeats; New Jack City.* #3—*Teenage Mutant Ninja Turtles II.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 4/11: *Perfect Weapon*. Beg. 4/12: *Warlock.* #3—*Class Action.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With The Enemy.* #3—Through 4/11: *Home Alone; The Five Heartbeats*. Beg. 4/12: *Out for Justice.* #4—*Career Opportunities.* #5—Through 4/11: *Warlock*. Beg. 4/12: *Out for Justice.* #6—*The Marrying Man.* #7—*Defending Your Life.*

320. REGO PARK—DRAKE—(457-4002). *Misery; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Sleeping With the Enemy.* #2—*The Marrying Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Warlock; Home Alone.* #2—*Dances With Wolves.*

401. NEW DORP—HYLAN—(351-6601). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.* #3—*Sleeping With the Enemy.* #4—Through 4/11: *The Doors*. Beg. 4/12: *Out for Justice.* #5—*The Silence of the Lambs.* #6—*The Marrying Man.* #7—*Guilty by Suspicion.* #8—*Class Action.* #9—Through 4/11: *The Five Heartbeats; The Hard Way*. Beg. 4/12: *Out for Justice.* #10—*Career Opportunities.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Class Action.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *The Marrying Man.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Sleeping With the Enemy.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Sleeping With the Enemy.* #2—*Class Action; Defending Your Life.* #3—*The Five Heartbeats; Home Alone.* #4—*Career Opportunities.* #5—*The Hard Way.* #6—*Guilty by Suspicion.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Marrying Man.* #2—*Career Opportunities.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Five Heartbeats.* #2—*The Marrying Man.* #3—*Sleeping With the Enemy.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Warlock.* #6—*Dances With Wolves.* #7—*Defending Your Life.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Marrying Man.* #4—*Dances With Wolves.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.* #3—*Teenage Mutant Ninja Turtles II.*

508. HEWLETT—HEWLETT—(791-6768). *The Hard Way.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Marrying Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Misery.* #2—*Warlock.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery; King Ralph; GoodFellas.* #2—*Reversal of Fortune.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*The Marrying Man.* #3—*Warlock.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Dances With Wolves.* #6—*Defending Your Life.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Class Action.* #2—*The Silence of the Lambs.* #3—*The Doors.* #4—*Sleeping With the Enemy.* #5—*The Five Heartbeats; Home Alone.* #6—*Dances With Wolves.*

515. MALVERNE—TWIN—(599-6966). #1—*Once Around; GoodFellas.* #2—*Awakenings.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Doors.* #2—*Sleeping With the Enemy.* #3—*The Doors.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Marrying Man.* #5—*Class Action.* #6—*The Doors.* #7—*Defending Your Life.* #8—*Dances With Wolves.* #9—*Career Opportunities.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Class Action.* #2—*The Silence of the Lambs.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Hard Way.* #2—*Awakenings.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Marrying Man; Career Opportunities.* #2—*Shipwrecked; Reversal of Fortune.* #3—*La Femme Nikita.* #4—*New Jack City; Grifters.* #5—*Misery; Home Alone.* #6—*GoodFellas.* #7—*If Looks Could Kill.*

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Guilty by Suspicion.* #6—*Mr. and Mrs. Bridge.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Awakenings.* #5—*Teenage Mutant Ninja Turtles II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*La Femme Nikita.* #2—*Career Opportunities.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Marrying Man.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*The Doors.* #3—*Teenage Mutant Ninja Turtles II.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Defending Your Life.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Defending Your Life.* #2—*Home Alone.* #3—*If Looks Could Kill.* #4—*Teenage Mutant Ninja Turtles II.* #5—*GoodFellas.* #6—*Sleeping With the Enemy.* #7—*Guilty by Suspicion.* #8—*Dances With Wolves.* #9—*The Hard Way.* #10—*The Marrying Man.* #11—*Career Opportunities; Warlock.* #12—*Perfect Weapon.* #13—*The Five Heartbeats; The Silence of the Lambs.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Five Heartbeats.* #2—*New Jack City.* #3—*Teenage Mutant Ninja Turtles II.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Reversal of Fortune.* #2—*Misery.* #3—*The Doors.* #4—*Ghost.* #5—*Class Action.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Larks on a String.* #2—*The Nasty Girl.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Class Action.* #2—*The Hard Way.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs.* #2—*Career Opportunities.* #3—*The Marrying Man.* #4—*Warlock; Dances With Wolves.*

602. BAY SHORE—CINEMA—(665-1722). *Reversal of Fortune; The Five Heartbeats.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Defending Your Life.* #2—*Teenage Mutant Ninja Turtles II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*If Looks Could Kill; Reversal of Fortune.* #2—*Career Opportunities.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Warlock.* #5—*The Marrying Man.* #6—*Perfect Weapon.* #7—*Home Alone.* #8—*Sleeping With the Enemy; Class Action.* #9—*The Doors.* #10—*Dances With Wolves; New Jack City.* #11—*The Silence of the Lambs; The Five Heartbeats.* #12—*Defending Your Life.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Warlock.* #2—*Guilty by Suspicion.* #3—*The Marrying Man; New Jack City.* #4—*Teenage Mutant Ninja Turtles II; Perfect Weapon.* #5—*Home Alone.* #6—*Class Action; Sleeping With the Enemy.* #7—*Dances With Wolves.* #8—*The Hard Way; The Doors.* #9—*The Silence of the Lambs; Defending Your Life.* #10—*Career Opportunities.* #11—*The Five Heartbeats.* #12—*If Looks Could Kill.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*Dances With Wolves.* #6—*The Five Heartbeats.* #7—*Career Opportunities.* #8—*Home Alone.* #9—*The Doors.* #10—*Warlock.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*Career Opportunities.* #4—*The Marrying Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Defending Your Life.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Teenage Mutant Ninja Turtles II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Defending Your Life.* #2—*The Marrying Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy.* #2—*Class Action.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*Career Opportunities.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Marrying Man.* #2—*Sleeping With the Enemy.* #3—*Class Action.* #4—*Defending Your Life; Home Alone.*

620. LINDENHURST—LINDENHURST—(888-5400). *King Ralph.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*Career Opportunities.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*The Five Heartbeats; Warlock.* #7—*The Marrying Man.* #8—*New Jack City.*

623. NORTHPORT—NORTHPORT—(261-8600). *King Ralph.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Warlock.* #2—*Career Opportunities.* #3—*The Hard Way.* #4—*The Silence of the Lambs.* #5—*Sleeping With the Enemy.* #6—*Defending Your Life.* #7—*Teenage Mutant Ninja Turtles II; The Doors.* #8—*Dances With Wolves.* #9—*Class Action.* #10—*Home Alone.* #11—*Guilty by Suspicion.* #12—*The Marrying Man.* #13—*The Five Heartbeats.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs; Misery.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Taxi Blues.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Teenage Mutant Ninja Turtles II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dances With Wolves.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Guilty by Suspicion.* #4—*Reversal of Fortune.* #5—*Career Opportunities.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Awakenings.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Marrying Man.* #2—*The Silence of the Lambs.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Marrying Man.* #2—*The Grifters; Mr. and Mrs. Bridge.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Sleeping With the Enemy.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Marrying Man.* #2—*Defending Your Life.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Guilty by Suspicion.* #2—*The Grifters; Mr. and Mrs. Bridge.* #3—*Sleeping With the Enemy.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*Mr. and Mrs. Bridge.* #3—*Guilty by Suspicion.* #4—*Career Opportunities.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Defending Your Life; The Five Heartbeats.* #6—*Sleeping With the Enemy.* #7—*The Silence of the Lambs.* #8—*Career Opportunities.* #9—*The Marrying Man.* #10—*Guilty by Suspicion.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Defending Your Life.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—Through 4/11: *Guilty by Suspicion.* Beg. 4/12: *Out for Justice.* #4—*Sleeping With the Enemy.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Career Opportunities.* #4—*The Silence of the Lambs.* #5—*GoodFellas; Dances With Wolves.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*The Five Heartbeats.* #2—*Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Home Alone; The Five Heartbeats.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Sleeping With the Enemy.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Marrying Man.* #2—*Class Action.* #3—*Warlock.* #4—*Teenage Mutant Ninja Turtles II.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Career Opportunities.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Marrying Man; The Grifters.* #2—*Mr. and Mrs. Bridge.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Nasty Girl.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Home Alone; The Five Heartbeats.* #2—*Sleeping With the Enemy.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Class Action.* #2—*Warlock.* #3—*The Marrying Man.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Defending Your Life.* #2—*The Hard Way.* #3—*New Jack City.* #4—*Teenage Mutant Ninja Turtles II.* #5—Through 4/11: *The Five Heartbeats.* Beg. 4/12: *Out for Justice.* #6—*The Silence of the Lambs.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Silence of the Lambs.* #2—*Defending Your Life.* #3—*Career Opportunities.* #4—*Dances With Wolves.* #5—*The Hard Way.* #6—*Sleeping With the Enemy.* #7—Through 4/11: *The Doors; Guilty by Suspicion.* Beg. 4/12: *Out for Justice.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Marrying Man.* #2—*Dances With Wolves.* #3—*Guilty by Suspicion.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Class Action.* #2—*The Marrying Man.* #3—*Dances With Wolves.* #4—*Reversal of Fortune.* #5—*Home Alone; The Silence of the Lambs.* #6—*Sleeping With the Enemy; Shipwrecked.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

757. NYACK—CINEMA EAST—(358-6631). *The Marrying Man.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Class Action.*

764. LAFAYETTE—(357-6030). *Sleeping With the Enemy.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs.* #2—*The Hard Way; The Long Walk Home.*

For movie showtimes
CALL 212 516 201 777-FILM
Your what where and when guide to the movies.
NEW YORK MAGAZINE

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Defending Your Life.*

802. DANBURY—CINEMA—(748-2923). #1—*Mr. and Mrs. Bridge; The Grifters.* #2—*The Marrying Man.*

803. DANBURY—PALACE—(748-7496). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Dances With Wolves; Sleeping With the Enemy.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Dances With Wolves.* #2—*Career Opportunities.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*Defending Your Life.* #2—*Class Action.* #3—*La Femme Nikita.*

810. NORWALK—CINEMA—(838-4504). #1—*The Doors; The Five Heartbeats.* #2—*Teenage Mutant Ninja Turtles II.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/22: *Cyrano De Bergerac.*

815. STAMFORD—AVON—(324-9205). #1—*The Five Heartbeats; Warlock.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves.* #2—*The Doors; Home Alone.* #3—*Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*The Marrying Man.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Five Heartbeats; Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.* #3—*Guilty by Suspicion.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. and Mrs. Bridge.* #2—*Class Action.* #3—*The Silence of the Lambs.* #4—*Defending Your Life.*

821. WESTPORT—POST—(227-0500). *The Long Walk Home.*

822. WILTON—CINEMA—(762-5678). *The Marrying Man.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs.* #2—*Home Alone.* #3—*Career Opportunities.* #4—*Warlock; Teenage Mutant Ninja Turtles II.* #5—*Class Action; Guilty by Suspicion.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Sleeping With the Enemy.* #2—*Perfect Weapon.* #3—*Home Alone.* #4—*Warlock.* #5—*Teenage Mutant Ninja Turtles II.* #6—*The Hard Way.* #7—*The Silence of the Lambs.* #8—*The Marrying Man; The Five Heartbeats.* #9—*New Jack City.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Career Opportunities.* #3—*Perfect Weapon.* #4—*Class Action.* #5—*New Jack City.* #6—*Defending Your Life.* #7—*Guilty by Suspicion; The Hard Way.* #8—*Warlock.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*The Five Heartbeats.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Marrying Man.* #5—*Sleeping With the Enemy.* #6—*Teenage Mutant Ninja Turtles II.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Home Alone; If Looks Could Kill.* #2—*Predator 2* (with Spanish subtitles).

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action.* #2—*Mr. and Mrs. Bridge.* #3—*The Silence of the Lambs.* #4—*Guilty by Suspicion.* #5—*Dances With Wolves.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*Class Action.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Marrying Man.* #2—*Reversal of Fortune.* #3—*Career Opportunities.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Warlock; The Five Heartbeats.* #2—*Home Alone.* #3—*GoodFellas.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Defending Your Life.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs.* #2—*Class Action.* #3—*Dances With Wolves.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Marrying Man.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Career Opportunities.* #2—*Misery.*

932. ELIZABETH—ELMORA—(352-3483). *Dances With Wolves.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Marrying Man.* #2—*Warlock.* #3—*Career Opportunities.* #4—*Home Alone; Teenage Mutant Ninja Turtles II.* #5—*The Silence of the Lambs; Sleeping With the Enemy.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Nasty Girl.*

936. UNION—UNION—(686-4373). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Teenage Mutant Ninja Turtles II.* #2—*Sleeping With the Enemy.* #3—*Defending Your Life.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs.* #2—*The Marrying Man.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Warlock.* #3—*The Five Heartbeats.* #4—*Mr. and Mrs. Bridge.* #5—*Sleeping With the Enemy.*

951. CLOSTER—CLOSTER—(768-8800). *Dances With Wolves.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Marrying Man.* #3—*Career Opportunities.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*The Marrying Man.* #2—*Career Opportunities.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Class Action.* #2—Through 4/11: *Guilty by Suspicion.* Beg. 4/12: *Out for Justice.*

958. OAKLAND—TWIN—(337-4478). #1—*Sleeping With the Enemy.* #2—*Dances With Wolves.*

960. PARAMUS—BERGEN MALL—(845-4449). *La Femme Nikita.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*Career Opportunities.* #6—*Defending Your Life.* #7—*The Doors.* #8—*Dances With Wolves.* #9—*Class Action.* #10—*Guilty by Suspicion.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Marrying Man; Warlock.* #2—*The Five Heartbeats.* #3—*New Jack City.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*The Hard Way; Guilty by Suspicion.* #4—*Class Action.* #5—*The Marrying Man.* #6—*Home Alone.* #7—*Warlock.* #8—*Teenage Mutant Ninja Turtles II.* #9—*The Five Heartbeats.* #10—*Career Opportunities.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Mr. and Mrs. Bridge.* #2—*Home Alone.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Class Action.* #2—*Sleeping With the Enemy.* #3—*Warlock.* #4—*Teenage Mutant Ninja Turtles II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Marrying Man.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Marrying Man.* #2—*Career Opportunities.* #3—*Class Action.* #4—*The Silence of the Lambs.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Home Alone.* #2—*GoodFellas; Reversal of Fortune.* #3—*Shipwrecked; Dances With Wolves.*

Hideaway
RESTAURANT
For 26 years, serving the ultimate
in fine Italian Cuisine
A La Carte & Prix Fixe Dinners
served all night
Music and Dancing Nightly
FREE DINNER PARKING from 5 PM
32 West 37th Street, N.Y.
947-8940

Jean Jacques Rachou
La Cote Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

THE MANHATTAN
CHILI
CO.
302 Bleecker St. New York City 10014 212-206-7163

Tommy Makem's
IRISH PAVILION
130 East 57th St.
New York City
(212) 759-9040

La Colombe d'Or ★★★ N.Y. Times
134 EAST 26TH STREET, NY, (212) 689-0666

Tre Scalini
A World Class Italian Restaurant
Pre & Post Theater Menu
Parking $4.00 (Open 7 Days)
230 East 58th Street, NYC 688-6888

★ ★ ★ N.Y. TIMES
"One of the Best
Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
Rincon De España

La Veranda
Theater Goers Haven
Special Pre Theater Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A. M
163 W 47 St NYC 212-391-0905

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50**

★AWAKENINGS—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **601, 521, 524, 533, 635**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the, UK including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **9**

CAREER OPPORTUNITIES—(1 hr. 23 min.; 1991) His first night as the after-hours watchman of a small-town department store, Jim Dodge (Frank Whaley) settles in for a quiet evening. Instead he finds unexpected romance and adventure. With Jennifer Connelly. PG-13. **11, 19, 25, 38, 51, 87, 160, 210, 214, 219, 304, 307, 311, 314, 319, 406, 503, 504, 517, 522, 524, 530, 601, 606, 608, 610, 611, 618, 621, 625, 634, 705, 706, 709, 716, 724, 805, 900, 904, 917, 931, 933, 952, 953, 961, 965, 970**

CITY ZERO—(1 hr. 24 min.; 1991) An impatient Moscow engineer finds himself suddenly stranded in an obscure Soviet town still buried under the bureaucracy of hard-line communism. A black look at Soviet life in post-glasnost USSR. NR. **3**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R.**11, 19, 26, 31, 53, 80, 160, 200, 214, 219, 302, 306, 308, 311, 315, 318, 406, 500, 503, 509, 514, 517, 519, 523, 526, 533, 600, 606, 608, 612, 616, 618, 619, 625, 704, 706, 709, 715, 722, 755, 760, 801, 808, 820, 900, 904, 912, 916, 922, 956, 961, 965, 967, 970**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CROSS MY HEART—(1 hr. 45 min.; 1991) An arresting idea that just barely survives lifeless direction and a third-rate production. In a town outside Paris, a group of schoolchildren, all around twelve years old, conspire to keep their friend Martin (Sylvain Copans) from being sent to an orphanage. Martin, fatherless, has lost his mother; the children bury her secretly and slip over to Martin's house at night, cook for him, help him with homework. When the school makes inquiries about the mother, they fend them off. The children have organized something of their own, a plot that feeds on secrecy and on defiance. Quickly, their relations with their elders come to a crisis, and the adults disappoint them. But Jacques Fansten, who wrote and directed the film, doesn't blame the adults; it's the nature of adulthood to be compromised. Some of us compromised grown-ups may wonder about the reality of children so free, as these are, of malice and competition (the boys tease one girl a little but then let up). Fansten works in a visually mediocre, dramatically lifeless way. Everything in the movie is underdramatized, and there's no intimacy, no wildness. Yet one stays interested because an idea this good is rare. (4/8/91) NR. **63**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49, 813**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) Caroline (Jane Birken), long estranged from her parents, rushes to her father's (Dirk Bogarde) bedside upon learning that he is seriously ill. As she nurses him back to health in the South of France, Caroline realizes a greater understanding of both parents and herself. NR. **50**

★DANCES WITH WOLVES—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **7, 18, 34, 64, 85, 152, 155, 160, 200, 217, 219, 302, 304, 305, 314, 400, 505, 506, 507, 512, 514, 517, 523, 530, 601, 606, 608, 610, 611, 612, 616, 618, 621, 625, 633, 706, 709, 714, 722, 724, 753, 755, 803, 805, 816, 904, 912, 916, 922, 932, 951, 958, 961, 968, 971**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **9, 19, 26, 55, 80, 160, 206, 210, 211, 213, 219, 301, 310, 319, 406, 503, 505, 512, 517, 528, 530, 603, 606, 608, 612, 613, 619, 625, 700, 703, 706, 707, 723, 724, 756, 801, 808, 819, 820, 904, 920, 937, 961**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us* so we could have an orgy. Stone wants to make movies that are like bad dreams, and this is an overpoweringly rich and assaultive mixture of drug visions, violence, and rock-concert fantasy, with the usual cultural icons of the sixties—Blake, LSD, rituals, Nietzsche, rock journalists, the desert, peyote—thrown together in an endless flow of imagery. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **7, 41, 60, 81, 219, 406, 514, 516, 516, 517, 527, 533, 606, 608, 610, 625, 724, 810, 816, 961**

CHOES OF CONFLICT—(1 hr. 33 min.; 1989) An Israeli feature composed of three short dramas—"Don't Get Involved", "The Cage", and "Night Movie"—documenting Israeli-Palestinian relations. NR. **1**

MINENT DOMAIN—(1 hr. 46 min.; 1991) Comrade Jozef Burski, a powerful politburo minister in Poland, lives a comfortable life with all the luxuries the black market has to offer. Suddenly his security clearance is revoked; his home is bugged; and he is followed everywhere. Stripped of his position, Burski embarks on a dangerous mission to find out why. Shot in Poland, with Donald Sutherland and Anne Archer. PG-13. **21, 38**

A FEMME NIKITA—(1 hr. 50 min.; 1990) A singular woman is caught between conflicting worlds. In one she lives the exciting life of a secret government agent, and in the other she finds security in a tender love affair and a burgeoning sexuality. R. **3, 43, 47, 309, 315, 522, 524, 808, 960**

HE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe *doesn't even own the field*, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **26**

HE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **5, 20, 20, 26, 33, 52, 68, 89, 150, 152, 157, 160, 204, 208, 211, 213, 218, 222, 304, 307, 310, 314, 317, 319, 406, 503, 505, 514, 530, 532, 602, 606, 608, 610, 621, 625, 631, 706, 712, 714, 721, 723, 803, 810, 815, 819, 902, 905, 918, 950, 962, 965**

HE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **45**

GOODFELLAS—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The highlight: an astonishing traveling shot as Henry and Karen (Lorraine Bracco), the girl he's trying to impress, enter the Copacabana through a side door, pass through the kitchen, and out onto the floor of the club. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 21, 33, 60, 306, 320, 511, 515, 522, 530, 709, 918, 971**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein.(12/10/90) R. **9, 19, 38, 44, 522, 638, 702, 718**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) A hotshot young movie director, David Merrill (Robert De Niro), arrives home from a European trip in 1951 and finds Hollywood turned upside down by the anti-Communist witch-hunt. David refuses to answer preliminary questions from a House Committee on Un-American Activities lawyer and discovers himself blacklisted all over town and on Broadway, too. Irwin Winkler, the longtime producer, has written and directed an appalled liberal look at the blacklisted period, when congressional committees trampled on civil liberties and show-business types, caught between Committee pressures and their fear of betraying their friends, fell apart. Winkler doesn't discover anything new, and he indulges some of the liberal simplicities about the period. The hero, for instance, is a total innocent, with no serious political interests; his professional disasters are made peculiarly horrible and gratuitous. De Niro is fine in a rather uninteresting role, but Patricia Wettig and George Wendt are inadequate as people caught in the squeeze. Familiar as the material is, the movie has a kind of primal horror: One can feel the audience's anger rising on all sides when David finally appears before the Committee. With Sam Wanamaker and Annette Bening. (4/1/91) PG-13. **13, 18, 33, 55, 85, 206, 217, 219, 301, 306, 313, 406, 503, 507, 523, 524, 530, 608, 625, 634, 702, 705, 706, 708, 724, 753, 819, 900, 904, 912, 956, 961, 965**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **19, 33, 38, 53, 68, 83, 152, 200, 217, 313, 315, 406, 503, 508, 521, 530, 600, 608, 625, 723, 724, 800, 807, 902, 904, 961, 965**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. **19, 38, 204, 304, 309, 315, 319, 400, 503, 514, 522, 530, 606, 608, 610, 619, 625, 714, 721, 755, 816, 900, 902, 907, 918, 933, 965, 966, 971**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13.**33, 313, 522, 530, 606, 608, 907**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13.**61**

IRON & SILK—(1 hr. 31 min.; 1991) Mark Salzman stars in the adaptation of his book of the same name recounts the experiences of a young American teaching English in China. With Vivian Wu. NR. **3, 43**

JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie–desire struggling against fierce prohibitions–that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son–a pudgy, bald little scowler, silent as a grave–grows up deadly and vengeful. if the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81**

THE KILLER—(1 hr. 50 min.; 1989) In a fast-paced action film with a hefty dose of dark comedy, Asia's leading man, Chow Yun-Fat, stars as a retired hit man coerced into a last knockoff. NR. **9**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **13, 38, 800, 821**

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . R. **6, 18, 24, 40, 44, 66, 85, 152, 160, 200, 203, 215, 216, 219, 302, 304, 306, 308, 312, 315, 316, 319, 322, 401, 406, 501, 504, 505, 506, 509, 512, 513, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 638, 700, 706, 715, 718, 722, 753, 755, 757, 802, 817, 822, 902, 905, 917, 930, 933, 938, 952, 953, 962, 964, 965, 968, 970**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **19, 54, 160, 320, 510, 511, 522, 533, 627, 931**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **9, 46**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 38, 55, 523, 638, 702, 705, 718, 802, 820, 912, 950, 966**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 534, 719, 935**

NEW JACK CITY—(1 hr. 37 min; 1991) Reviewed in this issue. R. **20, 24, 37, 37, 52, 66, 89, 91, 150, 160, 160, 204, 211, 214, 222, 300, 310, 314, 317, 510, 522, 532, 606, 608, 621, 706, 723, 815, 902, 904, 911, 962**

THE OBJECT OF BEAUTY—(1 hr. 41 min.; 1991) Reviewed in this issue. R. **9, 26, 52, 87**

OPEN DOORS—(1 hr. 49 min.; 1990) Set during the Fascist period in Sicily, this philosophical drama about murder and justice, adapted from a novel by Leonardo Sciascia, tantalizes but doesn't quite deliver. There are, however, some stunning passages. In Palermo, in 1937, Scalia (Ennio Fantastichini), a powerful-looking man with a narrow mouth and an odd hitch to his walk, enters a government office where he once worked as an accountant, and calmly murders his boss and the man who took his old job. Then he rapes and murders his wife, lies down on his bed, and calmly waits for the police. The deliberateness, the gravity of the camera style, makes the violent acts all the more mysterious and shocking. In court, Scalia confesses to the murder and mocks anyone who wants to help him, including one of the judges, Di Francesco (Gian Maria Volonté), who guesses (correctly) that there is more going on than a meaningless rampage. As the judge relentlessly questions witnesses, the great Volonté, bony and gray now, with thick eyebrows and a wide yet ascetic face, registers the smallest of thoughts intelligibly. But Di Francesco's quest into the nature of the murderer and his acts turns into a rather fuzzy inquiry into the nature of justice. The slow-moving grandeur and the beauty of the film—those old gray stones and lush fields!—is very pleasing. Directed by Gianni Amelio. (3/25/91) R. **81**

OUT FOR JUSTICE—(Running time not available; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 18, 24, 33, 33, 60, 66, 85, 155, 217, 219, 300, 300, 304, 307, 307, 313, 313, 319, 319, 406, 406, 708, 723, 724, 956**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **18, 36, 152, 156, 157, 160, 210, 300, 315, 318, 530, 606, 608, 902, 904**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. (10/29/90) R. **13, 42, 511, 522, 533, 602, 606, 634, 755, 917, 971**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debt-or parents. Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **522, 755, 971**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 36, 62, 85, 152, 155, 160, 203, 210, 214, 216, 218, 219, 222, 300, 302, 304, 305, 315, 319, 406, 500, 504, 505, 506, 512, 514, 517, 519, 523, 530, 601, 606, 608, 610, 611, 612, 617, 621, 625, 627, 635, 636, 705, 706, 708, 709, 714, 723, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 910, 912, 922, 933, 938, 952, 953, 961, 965, 970**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house—all huge windows on the sea and gleaming surfaces—the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **7, 19, 33, 48, 87, 152, 155, 160, 200, 213, 217, 219, 222, 300, 304, 307, 313, 315, 316, 319, 322, 406, 502, 503, 504, 505, 506, 514, 516, 517, 520, 527, 530, 600, 606, 608, 610, 616, 619, 621, 625, 639, 702, 706, 708, 714, 721, 724, 755, 764, 803, 817, 902, 905, 920, 933, 937, 950, 953, 958, 961, 965, 967**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and interviews with Warhol, David Hockney, Liza Minnelli and Shelley Winters, among others. NR. **9**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET O THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! You favorite reptiles are back. This time, the fearsome fou take on the evil Foot gang and other mutant villains heading off an environmental disaster in New Yor City. PG. **2, 18, 22, 32, 62, 65, 85, 91, 150, 152, 152 155, 156, 157, 160, 200, 206, 208, 211, 214, 215, 216 218, 219, 222, 300, 303, 304, 305, 307, 315, 317, 318 401, 406, 505, 506, 507, 512, 513, 517, 520, 523, 524 524, 527, 530, 530, 532, 603, 606, 608, 610, 612, 616 621, 625, 627, 631, 634, 635, 703, 706, 708, 709, 712 715, 723, 753, 756, 759, 801, 810, 816, 819, 900, 902 902, 905, 905, 911, 920, 933, 936, 937, 950, 952, 961 964, 965, 967, 968**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of th early eighties is explored in this buddy film starrin John Cusack and James Spader as fellow law student whose friendship is threatened by their polar views o politics. Spader is the crusader for justice and Cusac the unscrupulous opportunist. R. **61**

★**THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works fa more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a youn Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), travelin with her, searches for her in vain. Later, Sluizer show us how closely Rex came to spotting a man kidna Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluize builds toward the resolution, in which we find out, a a stroke, what happened to Saskia, and then to Rex too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

WARLOCK—(1 hr. 31 min.; 1991) Julian Sands stars as a evil warlock who travels through time in a quest t destroy the world. Giles Redferne (Richard E. Grant is the fearless witch-hunter who thwarts his efforts R. **19, 24, 31, 85, 150, 152, 157, 160, 204, 210, 213 218, 222, 300, 305, 307, 314, 317, 318, 319, 400, 505 506, 510, 512, 530, 601, 606, 608, 610, 621, 625, 631 715, 722, 803, 815, 900, 902, 904, 918, 933, 936, 950 962, 965, 967**

REVIVALS

PATHFINDER—(1 hr. 28 min.; 1990) In Lapp, Eng. subtitles. Based on a Norwegian legend, the adventurou tale of a young man who risks his life to save his village from invaders. Dir. Nils Gaup. **10**

ROMAN HOLIDAY—(1 hr. 48 min.; 1953) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. **8**

SHAME—(1 hr. 30 min.; 1988) A woman comes into a desolate Australian town and breaks the conspiracy o violence that is ravaging the inhabitants. With Deborra-Lee Furness. Screenplay by Beverly Blankenship and Michael Brindley. Dir. Steve Jodrell. R. **8**

STORY OF WOMEN—(1 hr. 50 min.; 1989) In French Eng. subtitles. Desperately poor, Marie (Isabell Huppert) lives with her two children during the German occupation of France. Her husband is away a war, and she begins doing abortions in her kitchen Eventually she is denounced and executed for murde by the Vichy government. We're meant to see Mari as a wartime woman in extremis and, as such, essentially honorable. An honest, often brilliant, but blea and remorseless movie. (10/30/89) **47**

WILD STRAWBERRIES—(1 hr. 30 min.; 1957) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeo takes an automobile trip that, in the nick of time proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fin Bergman touches, but a bit facile and goody-goody i the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. **8**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.

IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, April 10

MISS SAIGON—Musical, with score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. It tells a story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry K. Bernal. Kam Cheng plays the role of 'Kim' at certain performances. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. 102 $15 student seats available for Monday through Thursday with valid I.D. at the box-office, limited two to a person, subject to availability. Previewing now prior to a 4/11 opening. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about a young orphan who goes to live with her uncle on the Yorkshire moors and discovers a magic garden where anything is possible; directed by Susan H. Schulman. The book and lyrics are by Marsha Novman; the music is by Lucy Simon; the choreography by Michael Lichtefeld. Featured in the cast are Mandy Patinkin, Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Daisy Eagan, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2, $30 to $55. Previewing now prior to a 4/25 opening. At the **St. James Theater,** 246 West Forty-fourth Street (246-0102). **IRLS**

HE WILL ROGERS FOLLIES—Keith Carradine stars as Will Rogers in a musical covering the period from the 1920s to the time of Rogers's untimely death in an airplane crash in 1936. Book by Peter Stone, music by Cy Coleman, lyrics by Betty Comden and Adolph Green; direction and choreography by Tommy Tune. Featured in the cast are Dee Hoty, Dick Latessa, and Cady Huffman; costumes by Willa Kim. Previews now prior to a 5/1 opening. At the **Palace Theater,** 1564 Broadway (730-8200). **IRLS**

Now Playing

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, and Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater,** 245 West Fifty-Second Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin,** 51st Street west of Broadway (586-6510). 2 hrs. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a successful young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents a Greenwich Village apartment formerly owned by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Monday through Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. At the **Walter Kerr Theater,** 219 West Forty-eighth Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DeSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets available for $16 at thebox office Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs and 15 mins. ● ● **IRLS**

LUCIFER'S CHILD—Julie Harris stars in William Luce's one-woman play in which she plays the role of the famed Danish author, Isak *(Out of Africa)* Dinesen, directed by Tony Abatemarco. Monday through Saturday at 8, Saturday at 2; $32 to $42.50; Wednesday at 2, $27.50 to $40. At the **Music Box Theater,** 239 West Forty-fifth Street (239-6200). 2 hrs. **IRLS**

MULE BONE—Akosua Busia, Eric Ware, Kenny Neal, Theresa Merritt star in this collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy taking place in a Florida community, revolving about Southern black society; directed by Michael Schultz. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25-$35; through 5/12. **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hrs. 15 min. **IRLS**

OH, KAY!—The revival's back again, starring Rae Dawn Chong, Ron Richardson, and Natalie Oliver, the David Merrick production of the 1926 George and Ira Gershwin musical comedy, about bootlegging (now set in Harlem with an all-black cast); directed and choreographed by Dan Siretta (and adapted by Siretta and James Racheff), inspired by the original by Guy Bolton and P. G. Wodehouse. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40 to $60; Wednesday at 2, $30 to $50. At the **Lunt-Fontanne Theater,** 205 West Forty-sixth Street (575-9200). 2 hrs. and 20 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

PENN & TELLER—"Refrigerator Tour" marks the return of this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Thursday at 8, Saturday at 2, $33 and $35; Friday and Saturday at 8 and Sunday at 3 and 7:30, $37.50 and $39.50. At the **Eugene O'Neill,** 230 West Forty-ninth Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's protegé and true love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—Steven Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Jordan Charney, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater**, 256 West Forty-seventh Street (719-4099). 2 hrs. and 30 mins.**IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater,** in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor (set on one floor!), and is directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. At the **Circle in the Square Theater** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production, and it features David Lansbury, Harley Venton, and Dennis Christopher. Tuesday through Thursday at 8, Friday and Saturday at 6 and 9, Sunday at 3 and 7; $30 to $32.50. At the **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six-year body of works of the composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

ANGEL CITY—Sam Shepard's play is set in a Hollywood run amok, where rampant greed and unbridled ambition have taken hole, transforming to-notch producers into lizard-like fiends; directed by Catherine Patterson. Featured in the cast are Pierre Brulatour, Thomas Davison, Katie MacNichol, Susan Ziegler, Philip Suraci, Michael Albala, Joan Bruemmer, and Maria Ellingsen. Thursday through Sunday at 8, Saturday at 8 and 10; $10; through 4/14. A Suspension of Disbelief Production at the **Theater ReGenesis,** Second Avenue and Ninth Street (473-4199).

THE BALM YARD—Foxie Roker stars in Don Kinch's play, directed by Shauneille Perry, with choreography by Thomas Pinnock. Set in the West Indies, the play with music (that of the African-American Diaspora and the Caribbean) follows the rise of an average island resident to the position of Prime Minister and, eventually, his corruption. Featured in the cast are Trevor Thomas, Kim Weston-Moran, Harry Burney, Irene Datcher, Dana Manno, and Ras Tesfar. Wednesday through Saturday at 8, Saturday and Sunday at 3; $16. A New Federal Theater production at the **Theater of the Riverside Church,** 91 Claremont Avenue (869-3530).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. Featured in the cast are Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evaret Chandler, David Rainey, Ileana Douglas, Reggie Montgomery, Milton Elliott, Michael Barry Graer, and Larry Green. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35. A Manhattan Theater Club production at the **City Center Theater's Stage One,** 131 West Fifty-fifth Street (581-7907).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 4/31. A Riverside Shakespeare Company production at **Playhouse 91,** 316 East Ninety-first Street (831-2000).

CAROUSEL—A revival of the Rodgers and Hammerstein musical, the first in more than fifteen years, features a cast of sixty performers with full orchestral accompaniment. 4/27 and 5/1 to 4 at 8, 4/28 and 5/5 at 2; $10 to $24. A Village Light Opera Group production at the **Haft Auditorium** of the Fashion Institute of Technology, 227 West 27th Street (279-4200).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. At the **INTAR Theater,** 420 West Forty-second Street (279-4200).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

THE DON JUAN AND THE NON DON JUAN—Musical, with book and lyrics by James Milton and David Goldstein, music by Neil Radisch; directed by Evan Vionoulis; play is based on the works of Marvin Cohen, and tells of the odyssey of two men (played by one actor) in search of love in the big city. Tuesday, Thursday, Friday, and Saturday at 8, Sunday at 3; 4/12 through 29; $17 to $20. At the **Vineyard Theater,** 309 East Twenty-sixth Street (353-3874).

THE ENCANTO FILE—(And Other Short Plays—*Encanto* is by Rose Lowinger, directed by Melia Bensussen): Mary Sue Price's *That Midnight Rodeo*, directed by Melanie Joseph; Caridad Svich's *But There Are Fires*, directed by Susana Tubert; Sally Nemeth's *Pagan Day*, directed by Melanie Joseph; Marlene Meyer's *Relativity*, directed by Melanie Joseph. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; through 4/14. Women's Project at the **Judith Anderson Theater,** 422 West Forty-second Street (768-4334).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Larry Rabin, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, with book by Burt Shevelove and Larry Gelbart, and music and lyrics by Stephen Sondheim, directed by Pamela Hunt, is a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (played by Lonny Price) and his attempts to win his freedom. Featured in the cast are Jeffrey Herbst (as Hero), Jason Graac (as Hysterium), Isabel Rose, Tony Aylward, John Dietrich, Chris Callen (as Domina), Hope Harris, Denise LeDonne, Jim Harder, Mark DeNoia, Deborah Graham (as Philia), Valerie Macklin, Ken Remme (as Senex). Through 4/28; $12 (phone theater for specifics). **York,** 2 East Ninetieth Street (534-5366).

GIANT ON THE CEILING—Playlets about contemporary urban life, including a comedy about seduction, a woman's quest to find tranquility, and a look at rage after the death of a close friend; directed by Alma Becker. With Alice Eve Cohen, Charlotte Colavin, Lorey Hayes, Brian Kosnik, Stephen Nesbet, and Brian Kosnik. Thursday and Friday at 8, Saturday at 5 and 9, Sunday at 3; $12. At the **Practical Cats Theater,** 125 West Twenty-second Street (279-4200).

GRAND FINALE—Play by the late Copi (a.k.a.Raul Damonte), directed by Andre Ernotte, and translated by Michael Feingold, includes an opium-smoker dying of AIDS, his best friend, a mad diva, and sundry other characters. Action takes place on the actor's birthday in his hospital room. Featured in the cast are Margo Skinner, Robert Carricart, David Pursley, Delphi Harrington, Keith McDermott, and Jack Koenig. Tuesday through Saturday at 8, Saturday and Sunday at 3; $20; from 4/10. **UBU Repertory Theater,** 15 West Twenty-eighth Street (679-7562).

HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwich Village writer who is already haunted by the memory of his young protegAe when the dead man's double (played by Jason Workman) walks into his life; directed by Eric Concklin. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 3:30 and 7:30; $27.50 to $32.50; 4/19 through 6/2. At the **Actors Playhouse**, 100 Seventh Avenue South (869-3530).

IIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. Featured in the cast are Suzanne Cryer, Mark Leydorf, John Carhart III, and Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; 4/3 through 6/9; $15. A Glines production at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

IOMOSEXUAL ACTS—Twelve playlets, varying in length from three to fifteen minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, and Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, and Leslie Roberts. Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; 4/3 to 5/26. **Theater-at-224-Waverly-Place** (564-8038).

CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. With Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Alix Corey, Sam Brent Riegel, Carolee Carmello, Deborah Carlson. About the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. There is plot and intrigue aplenty here, and the whole play is swathed in witty insolence, yet nicely accesssorized with touches of sentiment: our interest never flags; the music has no lack of variety. Tuesday through Saturday at 8, Sunday at 2 and 7; $30; through 4/21. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West Twenty-sixth Street (633-9797).

EFFREY ESSMANN'S ARTIFICIAL REALITY—With Jeffrey Essmann's in his latest one-man show, including favorites from his last: his on the skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher, and more, new and old; accompanied by composer/sidekick Michael John LaChiusa; directed by David Warren. Monday through Friday at 8, Saturday at 7 and 10, Sunday at 3; (no perf. 4/15, 22, 26, 27). A New York Theater Workshop Company production at the **Perry Street Theater,** 31 Perry Street (279-4200).

ULIUS CAESAR—William Shakespeare's cold look at the nature of men and politics, featuring Joseph Menino as Antony, Harris Berlinsky as Brutus, Craig Smith as Cassiius, and Mark Waterman doubling as Julius and Octavius Caesar; directed by Eve Adamson. Others in the cast are Ron Botting, Angela Vitale, David Cheaney, Tom Thomas, David Gutierrez, Elise Stone, Francis Henry, Grant Neale, and Bill Mitchell. 4/5 to 5/19 in rotating repertory with the double-bill *Woyzeck* and *Leonce and Lena* (which play through 5/18). Thursday through Saturday at 8, Sunday at 3; $16. Jean Cocteau production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

IST A NIGHT OUT—A musical treat by the husband-and-wife team of Richard Vance Turner and Susan Watson, who present a combination of music written and composed by the two, plus some old familiar standardards. The play has a love triangle and portrays the challenges of being in business for one's self. Featured in the cast are Bruce Butler, JuJu Harty, Deborah Keeling, Messeret Stroman, Zenzele Gailou, and Tonya Alexxander. Thursday, Friday, and Saturday at 8, Sunday at 3; $12.50 to $15. (On Thursdays all seats are $10.) Through 4/21. At the **Eubie Blake Theater,** One East 104th Street (295-4694).

IE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's modest, tasteful, and zestful portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25 to $30. A Claudet and Christen production at the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

IE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

WE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3 (through 4/15, $15 to -$20); From 4/18, $20 to $25. At the **Top of the Village Gate,** 160 Bleecker Street (475-5120).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degredation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10; through 4/20. Independent Theater Company production at the **House of Candles,** 99 Stanton Street (353-3088).

MAKING HISTORY—Brian Friel's play, directed by Charlotte Moore, tells the story of Ireland's greatest national hero, Hugh O'Neill, who, in 1591 led an alliance of Irish and Spanish forces in an attempt to drive the English out of Ireland. Featured in the cast are Robert Murch, Ciaran O'Reilly, W. B. Brydon, Ray Fitzgerald, Miriam Foley, and Angela Cooper-Scowen. Tuesday through Saturday at 8, Saturday and Sunday at 3; $25. From 4/2. At the **Samuel Beckett Theater,** 410 West 42nd Street (279-4200).

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50 to $22. **American Place,** 111 West 46th Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 4/14, 21, 28, at 7:30; $15. At **Theater 22,** 54 West Twenty-second Street (580-3316).

MODIGLIANI—A revival of Dennis McIntyre's play, dealing with the life and creative process of the Italian/Jewish artist, starring Ronald Guttman, with Karen Sillas, David Beach, Martin Rudy, Dane Knell, and Will Scheffer; directed by Byrna Wortman.; Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $20 to $22; from 4/13. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

THE OLD BOY—A. R. Guerney's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Featured in the cast are Nan Martin, Clark Gregg, Lizbeth MacKay, Richard Woods, and Matt McGrath. Thursday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Playwrights Horizons production, **Second Floor Studio Theater,** 416 West Forty-second Street (279-4200).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

PALS—Stephen Mantin's comedy, directed by Martin Shakar, is the story of four middle-aged friends who have known each other years on Manhattan's lower East Side. One of them has assumed a huge gambling debt. Featured in the cast are Anthony Spina, Ivan Kronenfeld, Sam Coppola, and Victor Arnold. Tuesday through Saturday at 8, Sunday at 7; $18; from 4/2. At the **Theater Row Theater,** 424 West Forty-second Street (279-4200).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday through Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. At the **Theater Four,** 424 West Fifty-fifth Street (695-3401). ● ●

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Page Clements, Edwin J. McDonough, Annie Murray, Willis Sparks, Pamala Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; $25 to $35; through 4/28. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in Hollywood in the 1950s and focusing on movie actress Mary Dale (played by Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. At the **WPA Theater,** 519 West Twenty-third Street (206-0523).

REPERTORIO ESPANOL—*Botanica,* Dolores Prida's play; *Los Jibaros Progresistas,* Manuel Gonzalez's musical about a Puerto Rican farm family; on a double bill with *El Huesped,* Juan Pedro Soto's play about a Puerto Rican family adjusting to life here; *Esperando La Carroza,* by Jacobo Langsner; *La Viuda Alegre,* Franz Lehar's operetta features a Spanish translation of *The Merry Widow;* Gloria Gonzalez's comedy, *Cafe Con Leche.* Phone for specifics (zarzuelas, etc.). Plays $15, musicals $20. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater,** 553 West Fifty-first Street (757-3318).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; 4/13 to 28; $15. **Wings,** 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of her book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30. At the **Lamb's Theater,** (main-stage) 130 West Forty-fourth Street (997-1780).

SABINA AND LUCRECIA—Alberto Adellach's play, featuring Cordelia Gonzalez, Nancy Walsh, and Tatiana Vecino, and directed by Alba Oms, tells of two women refugees from an asylum whose views of reality crash with each other. English performances Wednesday through Friday at 8;, Spanish performances Saturday and Sunday at 2:30 and 8; $10 to $15. At the **Puerto Rican Traveling Theater,** 304 West Forty-seventh Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Featured in the cast are Patrick Breen, Maria Tucci, Jon Tenny,and the always enjoyable Sarah Jessica Parker is once again fun. Tuesday through Friday at 8, Saturday at 3 nd 8, Sunday at 3 and 7; $25. A Playwrights Horizons production at its **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

THREE SISTERS—David Mamet's adaptation of Anton Chekhov's play, directed by W. H. Macy. Set in the 19th century, story revolves about Olga, Irina, and Masha, daughters of the late general, and their lives in a provincial town and their yearning to return to gay Moscow. Melissa Bruder, Mary McCann, and Felicity Huffman are featured as the sisters. 4/12-5/4, at 8; $12 (phone theater for specifics). At the **Atlantic Theater,** 336 West Twentieth Street (645-8755).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. A Jean Cocteau Repertory production, at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE AGONY AND ECSTASY OF LOVE—Two one-acters: Esther Pooser's *Loveseat* is about two people who love themselves more than they love each other; Daniel Meltzer's *The Battling Brinkmires* takes you on a fantasy trip to the Caribbean where voodoo prevails. Friday, Saturday, and Sunday at 7:30; through 5/5; $10. A Sevenfold Production at the **Musical Theater Works Studio 3D,** 440 Lafayette Street (769-8038).

AMANDLA!—(A Musical Biography of Nelson Mandela): An original musical by Vernelle Edwards portrays the beginning of the South African movement for democracy; directed and adapted by Salaelo Maredi. Thursday-Saturday at 8, Sunday at 3; 4/11-28; $10. Cultural Center at the **Greenwich Street Theater,** 547 Greenwich Street (941-5800).

BENT—Martin Sherman's play about repression is set in pre-war Germany and details the brutal treatment of homosexuals during the Nazi regime; directed by M. L. Kinney. Featured in the cast are Raymond Rodriguez, Rafael Alvarez, Mel Nevins, Fabir Rodriguez-Ammirato, Tony Louden, Frank Cardo, Vincent Dinguis, and Fernando Carvalhosa. Wednesday through Saturday at 8; through 4/20; $10. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BLUES IN RAGS—Written and directed by Markata Kimbrell and set in the streets of New York City, this play is about a theater troupe of three actresses (played by Ariel Joseph, Marcia MacDonald, and Jennifer Johnson) who find inspiration for the troupe's new production in the lives of the homeless. Blues and jazz score by Nick Cosco. Thursday-Saturday at 7:30, Sunday at 3; $8; 4/4-21. At the **Henry Street Settlement,** 466 Grand Street (598-0400).

THE CHERRY ORCHARD—Anton Chekhov probes human frailities in his play focusingon the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

DON'T GET ME STARTED—Tina Smith stars in a one-woman show and develops a gallery of unrelated women; directed by Kathy Najimy. Wednesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7; $15 to $18; from 4/11. **Theater Arielle,** 432 West Forty-second Street (564-8038).

EAGLE OR SUN—Sabina Berman's Mexican play, *Aguila O Sol*, is performed here in English in translation by Isabel Saez. Employing Mexican masks, puppets, and music, this play is the Aztec account of the Spanish Conquest of Mexico. With Doug Jewell, Joey Chavez, Martha Gilpin, Ricky Genaro, Tera Mallen, John DiLeo. Sundays, 4/14, 21, and 28 at 2; $8. **Open Eye Theater,** 270 West Eighty-ninth Street (769-4143).

EDDIE GOES TO POETRY CITY—Richard Foreman's play, which he not only wrote, but directed and designed, about a city which is at once a land of life and death and self-discovery. Featured in the cast are Kyle de-Camp, Henry Stram, Brian Delate, and Rebecca Ellens. Wednesday through Sunday at 7:30; through 4/28; $10 and $12. At the **La MaMa E. T. C. Annx Theater,** 74A East Fourth Street (475-7710).

AN EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the Bedroom, The Signal, and The Story of a Farm Girl*, adapted for the stage and directed by Harv Dean. Featured in the casts are Leigh Grisworld, Elizabeth Mialaret, Maeve Maran, and Ellen Turkelson. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/28. **Second Studio for Actors Theater,** 163 West TWenty-Third Street (463-7050)..5

THE FABULOUS FABLE FACTORY—A musical by Joseph Robinette, directed by Pat Sternberg, follows a boy as he meets 2,000-year-old Mrs. Aesop and then takes a fable-machine journey through space and time. Wednesday through Friday at 11 s.m. and 1 p.m.; Saturday and Sunday at 1 and 3; 4/17-21; (4/19 at 7 p.m.); $5. **The Little Theater at Hunter Colletge,** 68th Street and Lexington (772-4448).

THE FEVER—Wallace Shawn's monologue ia about the differences of rich and poor, apathy of the privileged, and a man's awakening to the horrors of repression in an authoritarian regime. Tuesday through Saturday at 8, Sunday at 3; $10. through 4/21. At the **Mitzi E. Newhouse Theater,** Sixty-fifth Street and Broadway, at Lincoln Center (239-6200)

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF—A revival of Ntozake Shange's montage of voices from the souls of women of color, illuminating their lives, raltionships, and circumstances; directed by Jaye Austin-Williams. With Michelle Banks, Nina Valentin, Miki Biggins, Kathleen Taylor, Opal Gordon, Mary Robin Skinner, Laura Johnston, Adriene Morgan Harry, and Kimberly Lucas. Performed in American Sign Language and English simultaneously. Thursday through Saturday at 7:30, Sunday at 2; $10; 4/11 through 21. **Henry Street Playhouse,** 466 Grand Street (427-1880).

FLOPHOUSE SHORTS—Four one-acters: *Apres Opera*, by Michael Bigelow Dixionb and Valerie Smith; *4 a.m. (Open All Night)*, by Bob Krakower; *Intermission*, by Daniel Meltzer; *Loyalties*, by Murphy Guyer. Tuesday through Friday at 6:30 and 8:30; Saturday and Sunday at 3:30 and 7; 4/9 through 14; $10. At the **William Redfield,** 354 West 45th Street (799-2436).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole,** 40 West 56th Street (696-8585).

HOGAN'S GOAT—William Alfred's drama about love, betrayal, and political intrigue among Irish immigrants in 1890 Brooklyn; directed by Anthony Naylor. Featured in the cast are Kelly Brennan, Marc Wolf, Kimberly Stile, John Sperry, Kevin Nagle, Maureen Beitler, Nanon Tigett, Kevin Dowling, Brian Sullivan, L. J. Ganser, Maureen Joyce, and Buddy Saunders. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/21. At the **Nat Horne Theater,** 442 West Forty-second Street (765-4852).

THE KRYPTONITE KID—Randy-Michael Testa and Joseph Torchia's play follows the life of a typical American schoolboy of the 1950s who corresponds with his Superman hero. Eventually he pays a price for his unwavering faith in his idol, and embarks on a strange journey; directed by Stephen Nunns. Thursday-Sunday at 8; through 4/21; $10. At the **Kampo Cultural Center,** 31 Bond Street (1/718-768-3144).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West Thirteenth Street (675-6677). ● ●

NEBRASKA—Keith Reddin's play, directed by Joe Mantello. Set in a preent-day Air Force Base, the play explores the lives of the men stationed at the base, men who always have their fingers on the button. With Jenny Robertson, Merrill Holtzman, Keith Langsdale, Moira Driscoll, Kenneth Lonergan, Tim Ransom, and Leslie Lyles. Through 4/19 at 8; $10 (phone for specifics). At the **Naked Angels Theater,** 114 West Seventeenth Street (727-0020).

OF BLESSED MEMORY—George Rattner's drama tell about a clash betwen an insulated community of Hasidic Jews and a powerful Hispanic drug network i Williamsburgh, Brooklyn; directed by David McKenna. Featured in the cast are T. Ryder Smith, Jos Zuniga, Nicolette Vajtay, Richard Allan Petrocelli, T Ryder Smith, Julian Fleisher, Scott Sowers. Tuesday Saturday at 8, Sunday at 3; through 4/21. A Director Company production at the **Harold Clurman Theater,** 412 West Forty-second Street (246-5877).

ONE-ACT FARCES—Georges Feydeau's *Ladies' Man, Romance in A Flat,* and *Fit To Be Tied* (performed in English), designed and directed by Beverly Bullock. Featured in the casts are Tamara Zook, Ryan Bowker Rene Tywang, Beverly Bullock, Bruce Tredwell Francesca Di Mauro, Jody O'Neil, Tom Knudson Sidney Myer, Michael Luciano, and Katy Krider Thursday through Sunday at 8; $10; through 4/14. Best Cat Production at the **Sanford Meisner Theater,** 164 Eleventh Avenue (769-2581).

SAVAGE IN LIMBO—John Patrick Shanley's tale of tw girls, one a 32-year-old virgin (Carole Nicksin), th other (Rosanna Magerelli) has been around the bloc more times than she can count; directed by Tony Greco. Wednesday through Saturday at 8, Sunday at through 4/21; $10. Tiki-Ti East production at **Synchronicity Space,** 55 Mercer Street (982-8251).

SHALE ROAD—Donald Kvares's play which tells abou people being forced to move out of fixed condition due to sudden, drastic changes in their lives. Thursda through Saturday at 8, Wednesday and Saturday a 2:30, Sunday at 3 and 7:30; through 4/28; $15. At th **Project Find-Hamilton House,** 141 West Seventy third Street (627-2962).

THE STARVATION OF RUBY NELLIS—Jeff Rose's comedy directed by Tony Phelan, about a girl, who under th spell of a pagan vison, sets out to save the world b staging a hunger strike at the White House. 4/18-21 4/24-28 at 8; $10., 164 11th Avenue (206-1764).

THE STOOGE—(A Troubled Clown for Troubles Times) Written and performed by Michael Lane Trautman, one-act play about a clown's struggle to remain i control of his body, hs furniture, and the increasingl intrusive world outside his door. Paul Zimmerman provides voice and sound effects; directed by by Jud Gailen. 4/12, 13, 14, at 8; $8. **Gowanus Arts,**29 Douglass Street, Brooklyn (1/718-596-5250).

TONY 'N' TINA'S WEDDING—A wedding at St. John Church, **81 Christopher Street**; then a reception a **147 Waverly Place**, with Italian buffet, champagne and wedding cake. Tuesday through Saturday at 7 Sunday at 2; phone for prices. (279-4200).

THE TRIANGLE PROJECT—Written by Daniel Reitz an Barbara Wiechmann, play is based on the lives of th victims of the 1911 shirtwaist factory fire. With Sandra Waugh, Amelia David, Robin Robinson, Janic Orlandi, Frank Deal, Lisa Randall, Cherry Madol Kerry Muir, and Christine Mourad. Fridaythroug Sunday (4/21) at 8; no Mondays; $10. Echo Repertor production at the **One Dream Theater,** 232 We Broadway (795-3985).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue murder, and romance; directed by Fred Fondren. Featured in the cast are Olga Bagnasco, Gladys Fleischman, Missy Hart, Michael Boland, Stephen Broke Walter Walker, and Carol Crispo. Wednesda through Saturday at 8; through 4/20; $10. At the **Prometheus Theater,** 239 East Fifth Street (477-8689).

WALKING THE BLONDE—Leigh Curran's play is about professional woman (played by Lee Brock) who fall apart when her dog dies and her lover announces she pregnant and intends to have the baby; directed b Leonard Foglia. Thursday through Sunday at through 4/21; $12. A Barrow Group production **LaMaMa E. T. C.'s First Floor Theater,** 74A Eas Fourth Street (475-7710).

WOYZECK—Georg Buchner's play, directed by Nedir Saban. Wednesday through Sunday; $6-$8; phon theater for specifics; 4/13 to 28. A No More Museur Pieces production at the **Elysium Theater,** 204 Eas Sixth Street (529-1329).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and conce tickets, call 880-0755 Monday through Friday fro 10:30 a.m. to 4:30. *New York* Magazine will be happy t advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Still-life and landscape paintings from 1985 to 1990; through 4/27. Davis & Langdale, 231 E. 60th St. (752-7764).

GUY BARDONE—Paintings of Greek landscapes and still lifes; 4/11–5/4. Findlay, 984 Madison Ave. (249-2909).

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; through 4/20. Mathes, 851 Madison Ave. (249-3600).

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050.

JAMES LEE BYARS—Recent sculptures carved from blue African granite; through 5/18. Werner, 21 E. 67th St. (988-1623).

JUDITH COTTON—Recent oil and encaustic paintings of nudes and flowers; through 4/27. Graham Modern, 1014 Madison Ave. (535-5767).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MICHAEL DAVID—New encaustic paintings that use an image of Georgia O'Keeffe taken from a Stieglitz photograph as an underpinning; through 4/27. Knoedler, 19 E. 70th St. (794-0550).

CLAUDIA DE MONTE—Two-dimensional cut-out columns painted in bright colors; through 4/19. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163), Mon.–Fri. 9–4:30.

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

JENNIFER LEE—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings-/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

AUGUST MOSCA—Paintings and drawings from the W.P.A. period through the 1960s; through 4/20. Lewitt, 16 E. 79th St. (628-0918).

PETER NADIN/JESSICA STOCKHOLDER—Mixed-media works and collages that combine motifs and techniques from 19th-Century nature morte, landscape, and portraiture genres with abstraction/Assemblages of natural and and man-made objects painted in vivid colors. Through 5/4. Adelson, 25 E. 77th St. (439-6800).

ROBERT OHNIGIAN/BRUNO ROMEDA—Collages made with postage stamps, pieces of paper brown with age, and 19th-century book illustrations/Bronze sculptures of circles, squares, and triangles. Through 4/20. Kouros, 23 E. 73rd St. (288-5888).

NATHAN OLIVIERA—Gestural figurative paintings from 1959 to the present and monotypes; through 5/4. Salander-O'Reilly, 20 E. 79th St. (879-6606), Mon.–Sat. 9:30–5:30.

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; through 4/20. C.D.S., 13 E. 75th St. (772-9555).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

LORRAINE SHEMESH—Recent realist paintings including self-portraits; through 5/4. Stone, 48 E. 86th St. (988-6870).

BERNARD SIDI/REBECCA ZILENSAGER——Found wood sculptures of animals and people/Color photographs of walls and windows. Through 4/27. Urdang, 23 E. 74th St. (288-7004).

DAVID STOREY/JOSEPH BREITENBACH—New paintings on black grounds/Color photographs that are some of the earliest examples of color photography. Through 4/27. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

IDELLE WEBER—"East End Paintings"—recent paintings from the new "Trash" series; through 4/27. Ralph, 43 E. 78th St. (288-5222).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549–1618) that depict scenes from the Book of Genesis; 4/11–6/1. Feigen & Co., 49 E. 68th St. (628-0700).

57th Street Area

ADELE ALSOP—Recent landscape paintings; through 4/27. Schmidt-Bingham, 41 W. 57th St. (888-1122), Mon.–Sat. 10–6.

CURTIS ANDERSON—An installation incorporating a new sculpture multiple; through 4/27. Baron/Boisante, 50 W. 57th St. (581-9191).

MICHAEL BERGT—Realist paintings, drawings, and sculpture that use myth as a theme; through 4/27. Midtown Payson, 745 Fifth Ave. (758-1900).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; through 4/20. McCoy, 41 E. 57th St. (319-1996).

NELL BLAINE—Recent paintings, including flower studies and scenes in Gloucester, Massachusetts and New York. Through 4/20. Fischbach, 24 W. 57th St. (759-2345).

CLARENCE HOLBROOK CARTER—Paintings from his "Stair" series of 1980–82; through 5/1. Deutsch, 29 W. 57th St. (754-6660).

LYNN CHADWICK—Recent figurative bronze sculpture; through 4/27. Marlborough, 40 W. 57th St. (541-4900).

JOHN CHAMBERLAIN—New large-scale painted sculpture; through 4/13. Pace, 32 E. 57th St. (421-3292).

IVAN CHERMAYEFF—Collages made with torn scraps of colored paper, collected old items, and handwriting samples; through 5/4. Ulysses, 41 E. 57th St. (754-4666).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

LEO COPERS—New sculpture installations and drawings by this Belgian artist who uses such off-beat materials as flames, ice, crystal, gold, light, and electricity; through 5/4. Tilton, 24 W. 57th St. (247-7480).

MATTHEW DAUB—Paintings of New York City street scenes, subways, and suburbs; through 4/27. French, 41 W. 57th St. (308-6440).

JOHN DE ANDREA—Ten life-like sculptures of the female nude; through 4/20. ACA, 41 E. 57th St. (644-8300).

KENNETH EVETT/AINSLIE BURKE—Recent watercolors-/Vividly-colored landscape paintings. Through 4/27. Kraushaar, 724 Fifth Ave. (307-5730).

DAVID FINKBEINER—Pastels, watercolors, and drypoints that depict interiors of abandoned buildings in the village of Valdottavo in Tuscany; through 5/11. Fitch-Febvrel, 5 E. 57th St. (688-8522).

GONZALO FONSECA—Architectonic sculptures in carved marble, brownstone, and limestone, in a series titled "Sabbakhin"; through 4/30. Herstand, 24 W. 57th St. (664-1379).

HELEN FRANKENTHALER/WILLARD BOEPPLE—New large-scale abstract paintings; through 5/11/Architectonic sculptures executed in maple and white cedar; through 4/27. Emmerich, 41 E. 57th St. (752-0124).

KATHRYN FREEMAN—Allegorical paintings of figures in parks and shops that are built around seemingly casual incidents;through 4/30. Tatistcheff, 50 W. 57th St. (664-0907).

SIDNEY GOODMAN—Recent figurative paintings; 4/13–5/11. Dintenfass, 50 W. 57th St. (581-2268).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

JOHN HEARTFIELD—His photomontages from the magazine *Arbeiter Illustrierte Zeitung (Worker's Illustrated Press)* published between 1930–38; through 5/18. Kent, 41 E. 57th St. (980-9696).

CHARLES HINMAN—Wall constructions in a series titled "Polyphemos"; through 5/4. Drake, 50 W. 57th St. (582-5930).

DAVID HUMPHREY—Recent paintings; through 4/27. McKee, 745 Fifth Ave. (688-5951).

SHEILA ISHAM—Large-scale paintings of bulls in fiery colors; through 5/4. Siegel, 24 W. 57th St. (586-0605).

WIN KNOWLTON—New work; through 4/20. Blum Helman, 20 W. 57th St. (245-2888).

JULIO LARRAZ/JOHN VAN ALSTINE—Paintings of figures that use the sea as a backdrop/Large-scale colored pastel and charcoal drawings. Through 5/4. Haime, 41 E. 57th St. (888-3550).

MEDRIE MACPHEE—Paintings and drawings of abandoned iron and steel factories, water towers, and miscellaneous machinery; through 4/27. Daverio, 41 E. 57th St. (826-4210).

LOUISA MATTHIASDOTTIR—Recent landcape paintings of her native Iceland and still lifes and portraits painted in her New York studio; through 4/17. Schoelkopf, 50 W. 57th St. (765-3540).

JAMES MCGARRELL/SANDY WINTERS—Two large-scale diptychs and related paintings/Drawings. Through 4/27. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN MITCHELL—Recent abstract paintings; through 4/20. Miller, 41 E. 57th St. (980-5454).

PIET MONDRIAN—Paintings of flowers that date from the first decade of the 20th century through the 1930s, several on loan from public and private collections; through 4/27. Janis, 110 W. 57th St. (586-0110).

JUAN MUNOZ—Sculptures of dwarfs, ballerinas, balconies, and out-of-proportion figures made with paper mache, bronze, wood, and iron brackets, plus geometric tile floors; through 4/27. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

KENZO OKADA—Abstract Expressionist paintings covering the years 1956 to 1976; through 5/7. Del Re, 41 E. 57th St. (688-7019).

GABOR PETERDI/DAVID PROVAN—Landscape and seascape paintings inspired by recent trips to Hawaii, Mexico, and New England/New sculpture. Through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

LIUBOV POPOVA—Constructivist paintings and drawings by this Russian Avant-Garde artist; through 4/27. Adler, 41 E. 57th St. (308-0511).

CLARICE SMITH—Representational paintings; through 4/27. Kennedy, 40 W. 57th St. (541-9600).

SoHo and TriBeCa

MATTHEW ANTEZZO/RAINER GANAHL—Paintings based on notes taken by a political science student/An installation that expores modern technology and the dissemination of information. Through 4/20. Alexander, 270 Lafayette St. (941-9094).

JOHN ARMLEDER—New work; through 5/18. Gibson, 568 Broadway (925-1192).

ILAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; through 4/20. Hoffman, 429 W. Broadway (966-6676).

DOMINGO BARRERES—New paintings that depict spirals and objects that look like weights of measure floating in architectural spaces; through 5/4. Munroe, 130 Prince St. (226-0040).

GEORG BASELITZ—New woodcuts and lithographs; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

DOMENICO BIANCHI—Recent small-scale paintings on a variety of surfaces including carved wood and Roman roof tiles; through 4/27. Sperone Westwater, 142 Greene St. (431-3685).

JAMES BIEDERMAN/SUSAN LEOPOLD—New large-scale paintings/Boxes with fish-eye lens, through which interiors of deserted and lonely places can be viewed. Through 4/20. Weber, 142 Greene St. (966-6115).

ROSS BLECKNER—Recent paintings in which the artist's recurring Symbolist imagery—urns, candelabras, birds, and garlands—is set within vast, murky fields occasionally pierced by light; through 4/27. Boone, 417 W. Broadway (431-1818).

GREGORY BOTTS—Paintings that combine abstract and figurative elements; through 4/20. Plumb, 81 Greene St. (219-2007).

STANLEY BOXER—Drawings from 1950 to 1990, including images of baseball diamonds, fruits and vegetables, and beach bathers; 4/11–5/11. Dorsky, 578 Broadway (966-6170).

FARRELL BRICKHOUSE—Paintings on wood based on the artist's recent diving expeditions and rafting trips to the Grand Canyon and Mexico; through 4/17. Auchincloss, 558 Broadway (966-7753).

PETER BROWN—Biomorphic relief sculptures constructed from laminated wood; through 4/20. M-13, 72 Greene St. (925-3007).

SOPHIE CALLE—Conceptual projects using photography that document anonymous subjects in activities that are usually private; through 4/20. At Luhring Augustine, 130 Prince St. (219-9600) and Hearn, 39 Wooster St. (941-7055).

LOUISA CHASE—Recent paintings; through 4/27. Alexander, 59 Wooster St. (925-4338).

DAVID CHOW—Large-scale paintings of different flowers, all comprised of three horizontal panels; through 5/4. Lipton, 67 Prince St. (925-7140).

SEYMOUR CHWAST—New painted metal sculptures; through 5/4. Lustrare, 176 Prince St. (274-1880).

GENE DAVIS—A selection of stripe paintings from the artist's estate; through 4/20. Cowles, 420 W. Broadway (925-3500).

TONY DEBLASI/ALAN WOLFSON—Recent constructed paintings/Highly realistic miniature environments. Through 4/20. Meisel, 141 Prince St. (677-1340).

DOROTHY DEHNER—A monumental sculpture titled "Sanctum with Window"; through 4/20. Twining, 568 Broadway (431-1830).

MARK DEPMAN—A conceptual environment that exists in the memory of a computer, using illuminated film that depicts text, surveillance images, and the human figure; through 5/4. Klagsbrun, 51 Greene St. (925-5157).

LUIS DE JESUS—A "room" made out of a cardboard box that contains the artist's bed and boots, and explores the phenomenon of self-mutilation; through 4/27. Wessel O'Connor, 580 Broadway (219-9524).

JACKIE FERRARA—New pyramidal sculptures in stained poplar; through 5/18. Klein, 594 Broadway (431-1980).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

JOANNE FREEMAN—Heavily-layered and scraped abstract paintings inspired by aging objects and peeling walls the artist observed during a trip to Italy last summer; through 5/1. Cutler, 164 Mercer St. (219-1577).

JOHN GELDERSMA/GREGG SMITH—Eleven-foot-tall wood sculptures titled "Spirit Poles"/Landscape paintings in oil stick. Through 4/27. Sharp, 8 Spring St. (966-5888).

SHARON GOLD—New paintings; 4/9–5/4. Rosenberg, 115 Wooster St. (431-4838).

PAN GONGKAI—Paintings on paper, and paintings by his father Pan Tianshou (1897–1971), one of the masters of Chinese painting; through 5/4. Briet, 558 Broadway (334-0433).

ANTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from the ceiling; through 4/27. Ala, 560 Broadway (941-1990).

ROBERT GROSVENOR—New sculpture; through 5/4. Cooper, 155 Wooster St. (674-0766).

JAN GROTH—Recent bronze sculpture; through 5/1. Brown, 560 Broadway (219-1060).

INGRID HARTLIEB—Organic sculptures constructed from wood and lead and drawings framed in lead; through 4/20. The Gallery, 30 Bond St. (505-9668).

MICHELE HARVEY—Landscape paintings; through 4/20. Bridgewater/Lustberg, 529 Broadway (941-6355).

MAREN HASSINGER—Recent sculptures made of wire rope and concrete that resemble natural vegetation; through 4/13. Gracie Mansion, 532 Broadway (941-5580).

GODWIN HOFFMANN—Abstract paintings; through 5/4. Engelhorn, 591 Broadway (966-6882).

MICHAEL HURSON—Paintings and drawings; 4/10–5/4. Cooper, 155 Wooster St. (674-0766).

DAVID IRELAND—An installation; through 5/16. Brandt, 568 Broadway (431-1444).

JASPER JOHNS—Prints from his "Alphabets," "Flags," "Numbers," and "Target" series; through 4/27. Stux Modern, 155 Spring St. (219-2243).

STEVE KERNER—Large-scale gestural abstract paintings; through 4/25. Z, 382 W. Broadway (334-1932).

KAREN KILIMNIK—An installation that covers a variety of themes, including suicide, drugs, schoolyard massacres, and Napoleonic battles; through 4/25. 303, 89 Greene St. (966-5605).

BILL KOMOSKI—Luminous abstract paintings that refer to photomechanical technology; through 4/27. Wingate, 578 Broadway (966-5777).

JOSEPH KOSUTH—Three installations, from 1970, 1979, and 1988; through 4/13. Rubin Spangle, 395 W. Broadway (226-2161).

GUILLERMO KUITCA—New paintings; through 4/27. Nosei, 100 Prince St. (431-9253).

KEVIN LARMON—New paintings in oil and collage on canvas; 4/11–5/4. Marcus, 578 Broadway (226-3200).

SUSAN LAUFER—Recent works on paper with complex impasto grounds; through 4/27. Van Eck, 420 W. Broadway (219-0717).

BERTRAND LAVIER—Thickly-painted found objects such as road signs, a refrigerator, and a grand piano; 4/13–5/4. Castelli, 420 W. Broadway (431-5160).

BARRY LE VA—Recent drawings and large-scale wall and floor sculptures; through 4/27. Sonnabend, 420 W. Broadway (966-9218).

CHRISTOPHER LONG—Highly-realistic paintings of familiar cartoon characters, and of shirts and tee-shirts; through 4/23. Nerlino, 96 Greene St. (966-1661).

LYNN MCCARTY—Intimately-scaled works with rich surfaces that deal with geometry in mysterious settings; through 4/27. Toll, 146 Greene St. (431-1788).

MARTIN MULL/PHYLLIS HERFIELD—Paintings/Portraits of art dealers, artists, and others involved in the New York art world. Through 4/27. Helander, 415 W. Broadway (966-9873).

ELIE NADELMAN—Figurative drawings dating from 1904 to 1921, including early works executed in Paris and later works made after he moved to New York, plus bronzes; 4/13–5/11. Thorp, 103 Prince St. (431-6880).

JOHN NEWMAN—Drawings that have been studies for sculpture, on colored paper; 4/13–5/11. Nolan, 560 Broadway (925-6190).

KINGSLEY PARKER—New sculptures using the image of the oil tanker; through 5/4. Condeso/Lawler, 76 Greene St. (219-1283).

ED PASCHKE—New paintings that depict computer-like images of a large face that symbolizes "Everyman" and his quest for spiritual enlightenment; through 4/16. Kind, 136 Greene St. (925-1200).

PETER PEREZ—Wall sculptures made with disparate objects such as clocks and underwear; 4/10–5/4. Pearl, 420 W. Broadway (966-6606).

CHRIS PFISTER—Paintings that depict enigmatic characters in inexplicable narratives, using imagery and styles appropriated from art history and 19th-century photography; through 5/10. Lee, 588 Broadway (966-2676).

DONG PHAN—Expressionistic oil paintings in a series titled "War"; through 4/19. Foster Goldstrom, 560 Broadway (941-9175).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

TONI PUTNAM—Cast bronze sculptures of symbols from mythology, alchemy, and religion; through 5/4. Hawkins, 448 W. Broadway (477-5699).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67–73 Spring St. (219-1793).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

ARCHIE RAND—His "Letter Paintings" of 1968–71, in which the artist combined subject matter and unique surface texture with texts that payed homage to jazz and rock'n'roll musicians of the 1950s and 60s; through 5/18. Exit Art, 578 Broadway (966-7745).

PEDRO ROMERO—A multi-media installation using posters, banners, and film projections; through 4/13. Cervera, 470 Broome St. (941-7135).

EDWARD RUSCHA—New prints; 4/13–5/4. Castelli, 578 Broadway (941-9855).

DAVID SCHAFER/BETSY KAUFMAN—New steel sculptures/Paintings and drawings. Through 4/21. Berland Hall, 579 BRoadway (274-9580).

JON SCHUELER—New paintings in a series titled "The Woman and the Sky"; through 4/24. Perlow, 560 Broadway (941-1220).

BILL SCHWARZ—Paintings, assemblages, sculpture, and photography; through 4/27. Theodore, 580 Broadway (274-8260).

DEE SHAPIRO/MARILYN GREENBERG—Recent works on paper/Mixed-media constructions. Through 4/20. Zarre, 379 W. Broadway (431-3456).

JUDITH SHEA—Four cast bronze sculptures that the artist likens to 20th-century monument statuary; through 4/27. Protetch, 560 Broadway (966-5454).

DAVID SMITH—An installation titled "Blue Maze" that deals with the current crisis in the Middle East; through 4/20. P.P.O.W., 532 Broadway (941-8642).

RAY SMITH—Small carved wood sculptures with figurative elements and larger free-standing anthropomorphic works made with found objects; through 4/27. Sperone Westwater, 121 Greene St. (460-5497).

PAT STEIR—Etchings and woodblock prints that continue her investigation of the waterfall, using colors and textures that evoke the look, feel, and sound of cascading water; through 4/27. Crown Point Press, 568 Broadway (226-5476).

PAUL SUTTMAN—Bronze and marble sculptures executed over the past ten years that refer to art history through the use of classical architecture, archetypal figures, and Cubist and Futurist motifs; through 4/20. Staib, 8 Greene St. (941-597).

RICHARD TADDEI—Figurative paintings that combine bright colors and fragmented planes; through 4/20. Bettal, 137 Duane St. (233-7824).

ANTONIO TOCORNAL—An installation of 143 small-scale paintings of miniature compartment boxes; through

5/25. Bitter-Larkin, 597 Broadway (219-0150).

JOSE IBANEZ VIANA—Ethereal abstract paintings; through 5/6. Leonard, 138 Wooster St. (677-1223).

LELAND WALLIN—Still-life paintings of colorful toys set on tables and in landscapes; through 4/27. Henoch, 80 Wooster St. (966-6360).

JAMES WATKINSON—Structures and boxes that explore his themes of the forest and a nostalgic longing for shelters; through 4/27. Cavin-Morris, 560 Broadway (226-3768).

H. C. WESTERMANN—Watercolors, drawings, and prints from 1968–1974; through 5/11. Lennon, Weinberg, 580 Broadway (941-0012).

VIVIAN WOLOVITZ—Luminous collaged paintings; through 5/1. Haller, 415 W. Broadway (219-2500).

ANDREW YOUNG—New paintings; through 4/20. Beitzel, 102 Prince St. (219-2863).

JOHN ZINSSER—New abstract paintings; through 4/27. Pretto, 54 MacDougal St. (673-7662).

Other

DOROTHY DEHNER—A retrospective of sculpture, paintings, and drawings, from the 1930s to the present; through 4/16. Baruch College, 135 E. 22nd St. (387-1006).

ALEXANDER FISCHER/JUAN USLE—Fragile carved wood sculptures suspended from the ceiling/Abstract paintings that explore color relationships. Through 4/25. Swiss Institute, 35 W. 67th St. (496-1759).

LAURA LEVINE—Narrative paintings; 4/11–5/12. Illustration, 330 E. 11th St. (979-1014).

PEARSON POST INDUSTRIES—An installation titled "Operation Desert Clouds"; through 4/20. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Eight Young Artists, Then (1964) and Now (1991)," with works by Andre, Bannard, Barry, Huot, Johanson, Milkowski, Ohleson, Syverson; through 5/10.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; 4/11–6/7.

MARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Johns, Marden, Pollock, Reinhardt, Ryman, Schnabel, Twombly, Winters, others; through 5/4.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "In Memory of Nature," with works by Braden, Chase, D'Amario, Ericksen, Forsell, Gilje, Henderson, Smith, Sumners; through 4/20.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Benefit sale to support the Sculpture Center exhibition program, with works by Ball, Bard, Connor, Coyne, Dennis, Fasnacht, Fried, Haley, Jagger, Kahn, Knowlton, Westerlund Roosen, Yoder, others; 4/12–27.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). "Spanish Prints in the Eighties," with works by Chillida, Cronica, Valdes, Villalta, others; through 4/27.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Bowling, Hunt, Sicilia; through 4/27.

DRUTT—724 Fifth Ave. (974-7700). Works by Ellis, Mayr, Toubes, White; 4/11–5/11.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

ROSENFELD—50 W. 57th St. (247-0082). American abstract paintings from the 1930s by Bolotowsky, Cavallon, Diller, Gallatin, Greene, Kamrowski, Morris, Shaw, others; through 4/27.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; through 4/21.

DAVIDSON—415 W. Broadway (925-5300). Works on paper by Afro, Christo, Dufy, Giacometti, Matisse, Pissarro, Wesselman, others; through 4/23.

49TH PARALLEL—420 W. Broadway (925-8349). Photographic works by Buchan, Cohen, Evergon, Grauerholz, Maggs, Whitten; through 4/20.

GOOD—532 Broadway (941-8066). Works on paper by Colson, Haynes, Humphries, Lucas, Martin, Row; through 4/27.

GUIDARTE—379 W. Broadway (219-2244). Drawings by Bourgeois, Ford, Hammond, Jonas, Mitchell, Murray, Phelan, Pfaff, Rothenberg, Zimmerman, others; through 5/15.

JAMISON THOMAS—588 Broadway (925-1055). "Compulsion," with works by Basquiat, Flechemuller, Frady, Jensen, Sisto, Thatcher, others; through 4/27.

LORENCE-MONK—578 Broadway (431-3555). Drawings by Artschwager, Baselitz, Bourgeois, Cezanne, Diller, Giacometti, Guston, Johns, Kelly, Lewitt, Marden, Mondrian, Nauman, Ruscha, Saret, Twombly, Winters, others; through 5/11.

LORENCE MONK—568 Broadway (431-3555). Black and white prints by Albers, Baechler, Clemente, Close, Held, Hockney, Picasso, Rauschenberg, others; through 5/11.

LOUVER—130 Prince St. (925-9205). Works by Moses, Richter, Scully; through 4/20.

O.K. HARRIS—383 W. Broadway (431-3600). Works by Brodsky, Geiger, Ginder, Novarra; through 4/27.

PACE—142 Greene St. (421-3292). Sculpture by Calder, Judd, Nevelson, Noguchi, Oldenberg, others; through 4/13.

SHAFRAZI—130 Prince St. (274-9300). Works by DiBenedetto, Fehlau, Mosset; through 4/27.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). "Out of Found," with works by Bell, Hirschberg, Martin, Newland; through 5/11.

STEINBAUM—132 Greene St. (431-4224). Works by Hammer, Dinh Le, Shaw, Tacha; through 5/4.

TWINING—568 Broadway (431-1830). "The Nude: Drawings of the Figure by New York School Artists, Circa 1930–1950," with works by Archipenko, Avery, Bishop, Cadmus, Hartley, Hofmann, Krasner, Neel, M. Soyer, others; through 4/20.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall and Arthur Ross Architecture Gallery, Buell Hall, Broadway and 116th St. (854-6800). "Contemporary Architectural Drawings: Donations to the Avery Library Centennial Drawings Archive"; through 5/4.

ELSTON—214 E. 9th St. (254-0391). "The New York School: Works on Paper, 1950s–1960s," with works by Agostini, Carone, Cavallon, Dehner, Kadish, E. de Kooning, Matter, Nakian, Pavia, Resnick, Ruben, Strautmanis, others; through 5/18.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; through 5/4.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Drawings by six sculptors, including Ambrose, De Gennaro, Fasnacht, Godfrey, Spitzer, Zito; through 5/11.

P.S. 122—150 First Ave. (228-4150). "A Different Normal," with works by Corbin, McPhail, Mullen, Petersen; through 4/24.

RYAN—452 Columbus Ave. (799-2304). American prints executed between 1905–1948, by Allen, Bertoia, Lozowick, Margolies, Wood, others; through 4/27.

SALMAGUNDI CLUB—47 Fifth Ave. (255-7740), daily 1–5. "American Watercolor Society 124th Annual International Exhibition"; through 4/28.

THE NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). Drawings by Avril, Baselitz, Downes, Marden, Porter, Santore, True, Wilmarth, others, curated by John Lees; through 5/4.

WHITE COLUMNS—154 Christopher St. (924-4212). "Lyric Uses for Beauty at the End of the Century," with works by Abrams, Anderson, Goldberg, Howard, Landers, Pfister, Weatherford, others; "White Room Program," with works by Chung, Hughes, Tompkins; through 4/21.

PHOTOGRAPHY

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West. Through 5/25. Witkin, 415 W. Broadway (925-5510).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; through 4/20. Lelong, 20 W. 57th St. (315-0470).

LEAH DEMCHICK—Palladium gum-dichromate prints in a series titled "Of Mermaids"; through 4/20. Staley-Wise, 560 Broadway (966-6223).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

JOAN FONTCUBERTA—Photograms on patterned wallpaper, gift wrapping, and other materialsdecorated with flowers, plants, birds, and fruit, in a new series titled "Paper Gardens," at Zabriskie, 724 Fifth Ave. (307-7430), 4/10–5/22; photographs from the 1970s to the present, from three different series, at Lieberman & Saul, 155 Spring St. (431-0747), 4/11–5/15.

A. J. FURMAN—Photographs that chronicle life in Brighton Beach and Coney Island; through 5/3. Step, 66 Crosby St. (226-6516).

EIKOH HOSOE—Nudes studies from his 1970 series, "Embrace"; through 5/4. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. 4/10–5/22: "Eikoh Hosoe: Meta." 4/12–5/26: "The Toppan Collection: Selections."

LEN JENSHEL—Color photographs of the American West—especially parts of Nevada, Utah, and Colorado—taken from the roadway, using his car lights as a yellow or red light source; through 4/20. Miller, 138 Spring St. (226-1220).

ANNIE LEIBOVITZ—Black and white photographs of Mikhail Baryshnikov and Mark Morris's dance collaboration, in a series titled "The White Oak Dance Project"; through 5/4. Danziger, 415 W. Broadway (226-0056).

ERICA LENNARD—Photographs of gardens in Kyoto, Japan; through 4/27. Sonnabend, 420 W. Broadway (966-6160).

ROBERT LEVIN—Recent hand-tinted photographs that depict images such as pyramids of salt or a perfect pair of potatoes against black backgrounds; through 4/27. Borden, 560 Broadway (431-0166).

FRANK MAJORE—Recent cibachrome photographs, including nocturnal cityscapes that have been enhanced in the studio with colored gels and multiple projections, giving each photograph an ominous, sensuous quality; through 4/20. Solomon, 724 Fifth Ave. (582-4283).

MIDTOWN Y—334 E. 14th St. (674-7200). Photographs by Ellison, Feresten, Marcotte; through 4/17.

RICHARD MISRACH—Recent color photographs from his ongoing project "Desert Cantos" that depict bullet-riddled *Playboy* magazines he discovered while documenting a nuclear test site in Nevada; through 4/27. Pyramid, 568 Broadway (431-3270).

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. Color photographs of flowers and gardens by Cavagnaro, Douglas, Druse, Harper, Krementz, McDonald, Taylor, Woodyard; through 4/27.

MARCO PROZZO—Black-and-white silver gelatin prints and Cibachrome prints that depict collage constructions of found objects; through 5/1. Rice, 325 W. 11th St. (366-6660), Thu.–Sat. 10–6.

ALEXANDER RODCHENKO—Constructivist photographs; through 4/16. National Arts Club, 15 Gramercy Park South (475-3424), Mon.–Fri. 12–7, Sat. and Sun. 12–6.

JOSEPH SUDEK—Photographs of Prague from 1911–1976; through 4/25. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

MARC WISE—Photographs of truckers and truckstops all over America; through 5/4. Opsis, 561 Broadway (966-8881), Sat. 11–5.

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 4/13 at 8:30: Daniel Zippi in "Songs from the Mental Frontier." Free.

PERFORMING GARAGE—33 Wooster St. (966-9796). 4/11–14 at 8: "Existence" by Elodie Lauten. $10.

THE OHIO THEATER—66 Wooster St. (481-7394). 4/12–14 at 8: Eve Ensler's "Dicks in the Desert." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. andSat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 5/6: "Albert Bierstadt: Art & Enterprise." 4/12–6/16: "Grand Lobby Installation: Leon Golub."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 4/14: "Made in Japan: American Influence on Japanese Quilts."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 6/28: "Photographs by Arnold Eagle." 4/12–1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 5/26: "Chess and Art." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." 4/10–6/16: "Eugene Delacroix (1798–1863)." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 5/26: "Fashion in Illuminated Manuscripts."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 5/5: "Keeping the Tradition Alive: History of Irish Music and Dance in New York City." Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." 4/16–10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. 4/14–7/7: "In Sharp Focus: Hyper Realism."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 5/5: "166th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5). Museum closes for the winter after 11/28. Through 11/90.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. 4/14–6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." 4/16–6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition: Second Floor, Works by Artists Who Came to Prominence in the 1950s and 1960s." Through 6/23: "1991 Biennial Exhibition: Fourth Floor, Works by 29 Younger Artists." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/16 at 10 a.m. and 2: "19th and 20th-Century Photographs." On view from 4/13.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 4/17.

DOYLE—175 E. 87th St. (427-2730). 4/10 at 10 a.m.: "Americana, Including Furniture, Paintings, Porcelain, Silver, and Rugs." On view from 4/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/10 at 10:15 a.m. and 2: "Fine Oriental and European Carpets." On view from 4/5. 4/11 at 10:15 a.m.: "Old Master Paintings." On view from 4/6. 4/12 at 10:15 a.m.: "American Paintings, Drawings, and Sculpture." On view from 4/6. 4/13 at 2: "French & Continental Furniture and Decorations." On view from 4/6.

SWANN—104 E. 25th St. (254-4710). 4/15 at 10 a.m. and 1:30: "19th and 20th-Century Photographs." On view from 4/11.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 10

ALEXANDER STRING QUARTET—With flutist Eugenia Zukerman, cellist Sadao Harada. Benefit for the Arthritis Foundation. Works by Bach, Janacek, Schubert. Alice Tully Hall at 8. $25–$1,000.

ALICIA DE LARROCHA, pianist. Works by Mozart, Granados. Carnegie Hall at 8. $12–$35.

RITA McKENZIE, vocalist. "Cabaret Comes to Carnegie" series. Musical director Robert Bendorff. Weill Recital Hall at 8. $20.

MENDELSSOHN STRING QUARTET—All-Mozart program. Merkin Concert Hall at 8. $15.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo, Martha Caplin; violists Steven Tenenbom, Michael Tree; cellist Sharon Robinson. All-Mozart program. 92nd Street Y at 8. $17.50, $20.

CHO-LIANG LIN, violinist. With the Juilliard Orchestra, Otto-Werner Mueller conductor. Works by Brahms, Ravel, Tchaikovsky. Avery Fisher Hall at 8. $5, $10.

PET SHOP BOYS—Radio City Music Hall at 8. Sold out.

CLEVELAND STRING QUARTET—Three Beethoven quartets. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (854-7799), at 8. $15.

NEW YORK CHORAL SOCIETY CHAMBER SINGERS—Hindemith, Debussy, Dowland. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10.

"BROADWAY SPOKEN HERE"—A showcase for new Broadway material and talent. Featured are Kevin Anderson, Eddie Korbich, Meghan Duffy, others. Tatou, 151 E. 50th St., at 10. $10.

FRIENDS OF MOZART—Sopranos Veronica Tyler and Ilya Martinez; mezzo-soprano Josee Novembre; baritone Rafael LeBron; pianist Jean Aldwell. CAMI Hall, 165 W. 57th St., at 8. Free.

JUILLIARD CONCERTS IN THE GARDEN—The Grumiaux Quartet. Mozart, Haydn. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

MIDTOWN JAZZ AT MIDDAY—Vocalist/pianist L.D. Frazier, trombonist Michael Cobbler. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

SUSAN FRIEDLANDER, flutist/**LAURI YOUNG,** pianist. Enesco, Genin, Reinecke. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

GUITAR AMONG OTHERS, chamber ensemble. Giuliani, Haydn, Paganini. St. Luke's in the Fields, 487 Hudson St. (718-788-1988), at 8. $10.

MAX BARROS, pianist. Works by Scarlatti, Mozart, Chopin, Liszt. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-3300), at 8. $8.

Thursday, April 11

NEW YORK PHILHARMONIC, Neeme Jarvi conductor; clarinetist Stanley Drucker. Raats's Concerto for String Orchestra; Mozart's Clarinet Concerto; Brahms's Serenade No. 1. Avery Fisher Hall at 8. $10–$43.

STEPHANE GRAPPELLI, *violinist; with his trio and the* Swingle Singers. Carnegie Hall at 8. $15–$30.

ANN HAMPTON CALLOWAY, vocalist, with the Mike Rienzi Trio. "Cabaret Comes to Carnegie" series. Weill Recital Hall at 8. $20.

SUNG WONG YANG, cellist. Alice Tully Hall at 8. $5–$15.

"BLUE" GENE TYRANNY, pianist/composer. New works for piano, strings, and electronics. Merkin Concert Hall at 8. $10.

THOMAS ZEHETMAIR, violinist/**ALAN FEINBERG,** pianist. Works by Mozart, Schoenberg, Debussy, Beethoven. Metropolitan Museum at 8. $15.

TANITA TIKARAM, vocalist. Original songs combining folk, jazz, and rock. Symphony Space at 8. $22.50.

"SALUTE TO SLIDE HAMPTON"—Salute to the trombonist features many jazz players, Hampton himself, and a surprise guest. Pace Downtown Theater, 3 Spruce St. (b/w Park Row and Gold St.; 346-1715), at 8. $12.

PETER STEWART, baritone/**CHESTER BISCARDI,** pianist. Schubert's *Die Schone Mullerin.* Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

LYSENKO STRING QUARTET—Music of Bortnyansky, Barvynsky, Shostakovich. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

BARGEMUSIC—Violinist Christiaan Bor, pianist Jerome Lowenthall. J. Haydn, Chopin, Smetana. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 12

PLACIDO DOMINGO, tenor. With the Orchestra of St. Luke's, *Enrique Garcia-Asensio conductor; soprano* Ainoa Arteta; mezzo-soprano Dolora Zajick. Benefit for Carnegie Hall. Works by Mozart, Rossini, Donizetti, Verdi, Bizet. Carnegie Hall at 8. $20–$200. For benefactor tickets ($1,000), call 903-9650.

NEW YORK PHILHARMONIC—See 4/11. Today at 11 a.m. Pre-concert lecture ($10) at 9:30.

MITSUKO UCHIDA, pianist. Five Mozart piano sonatas. Alice Tully Hall at 8. $22.

THE CLASSICAL BAND, Andrew Parrott conductor; fortepianist Alexei Lubimov. Works by Beethoven, Mozart, Haydn. Avery Fisher Hall at 8. $10–$25.

JAZZ CONCERT—Joe Sample, Gerald Albright, Lalah Hathaway. Apollo Theatre, 253 W. 125th St. (864-0372), at 7 and 11. $17.50–$32.50.

HELENE GRIMAUD, pianist (N.Y. debut). Works by Bach/Busoni, Beethoven, Brahms. Metropolitan Museum at 8. $15.

SYLVIA SIMS, vocalist. With pianist Bill Mays, saxophonist Loren Schoenberg. "Cabaret Comes to Carnegie" series. Weill Recital Hall at 8. $20.

KATHY MATTEA, *country singer. Town Hall at 8. $19.50,* $22.50.

BILL STAINES, singer/songwriter/yodeller. Greek Orthodox Church of the Ascension, W. 91st St. and WEA (601-2671), at 8. $12.

JAZZ INDIA!—Steve Gorn, Adam Rudolph, Amit Chaterjee. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

DTW BENEFIT—Steve Elson's Lips and Fingers Ensemble, Lenny Pickett, others. Bessie Schonberg Theater, 219 W. 19th St. (691-6500), at 8. $25.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor. Works by Susser, Barber, Beethoven. Trinity School, 101 W. 91st St., at 8. $9.

NEW YORK TREBLE SINGERS—Works by Louise Talma (premiere), Karl Korte, Cecile Chaminade. Fifth Avenue Presbyterian Church, at 55th St., at 7:30.

Saturday, April 13

NEW YORK PHILHARMONIC—See 4/11. Tonight at 8.

SONNY ROLLINS, saxophonist. With guitarist Jim Hall, trumpeter Roy Hargrove. Carnegie Hall at 8. $20–$25.

ELLA FITZGERALD—Radio City Music Hall at 8. $30–$50.

GUARNIERI STRING QUARTET—Guest horn player David Jolley. Works by Mozart, Tchaikovsky, Arriaga. Metropolitan Museum at 8. $18 (stage seats only).

CONTINUUM—Seventy-fifth birthday concert for Milton Babbitt, featuring his works, including *Envoi* (world premiere). Alice Tully Hall at 8. $10, $12.

PACO PENA, flamenco guitarist. Merkin Concert Hall at 8:30. $15.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y—Michael Morgan conductor; flutist Judith Mendenhall; oboist Randall Ellis. Baroque music of Bach, Handel, Telemann, Vivaldi. 92nd St. Y at 8. $20.

LSU NEW MUSIC ENSEMBLE, Dinos Constantinides director. Works by Peter Fischer (N.Y. premiere), Wieslaw Rentowski (N.Y. premiere), others. Weill Recital Hall at 2. $8.50, $12.50.

KOREAN CHAMBER ORCHESTRA OF NEW YORK, Jinhoon Choe conductor. Weill Recital Hall at 8:30. $10.

WAVERLY CONSORT, Michael Jaffee director. "Sing Wee and Chaunt It"—Italian music "Englished" in the late Renaissance. Town Hall at 8. $15–$20.

AN EVENING OF MOZART—With soprano Marian Perry Thompson. CAMI Hall, 165 W. 57th St., at 6. $10.

DTW BENEFIT—Hugh Largo, John Kelly, Meredith Monk, others. Bessie Schonberg Theater, 219 W. 19th St. (691-6500), at 8. $25.

SOUNDS OF AFRICA AND THE MIDDLE EAST—Adam Rudolph, Hassan Hakmoun, Ahmed Abdul-Malik, Bilal Abdurahman. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

ROGER STEPTOE, pianist/composer. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. $1.

SHURA CHERKASSKY, pianist. Beethoven, Brahms, Scriabin, Chopin, Liszt. Colden Center, Queens College, Flushing (718-793-8080), at 8:30. $16–$20.

MUSIC & DANCE

STATEN ISLAND SYMPHONY, Robert Kogan conductor. Berlioz, Franck, Poulenc. College of Staten Island, 715 Ocean Terr. (718-390-3426), at 8. $12.

Sunday, April 14

AMERICAN SYMPHONY ORCHESTRA, Catherine Comet conductor; cellists Eugene Moye, Carter Brey. Works by David Ott (N.Y. premiere), Stravinsky, Dvorak, Copland. Carnegie Hall at 3. $6–$29. Pre-concert recital: McDermott Trio (free for ticketholders).

VLADIMIR FELTSMAN, pianist. Works by Bach, Prokofiev, Schumann. Avery Fisher Hall at 3. $20 (stage seats only).

HUDSON CHAMBER SYMPHONY AND CHORUS, Gary M. Schneider conductor. Schnittke's *Moz-Art* (N.Y. premiere); works by Mozart. Avery Fisher Hall at 8. $19–$29.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Oliver Knussen conductor. Works by Mozart, Henze, Knussen, Beethoven. Alice Tully Hall at 5. $20.

THE DAVIDSBUNDLER/SCHUMANN AND FRIENDS—Works by Clara Schumann, Brahms, Schubert. Alice Tully Hall at 8. $15, $20.

THE CLASSICAL BAND, Andrew Parrott conductor. All-Mozart program. Metropolitan Museum at 8. $20.

MUSIC AMICI—With oboist Joseph Robinson, trumpeter Randy Brecker. Music of Poulenc, Franzetti, Satie, Olson, Martinu. Weill Recital Hall at 8:30. $18.

NEW YORK GILBERT AND SULLIVAN PLAYERS, Albert Bergeret and guest conductors. Performers include Stephen Lang, John Rubinstein, Sheldon Harnick, Julius LaRose. Symphony Space at 5. $20–$35.

DTW BENEFIT—"An Afternoon Tea Dance." The Feetwarmers, with dancers from the American Ballroom Theater. Bessie Schonberg Theater, 219 W. 19th St. (691-6500), at 8. $25.

NEW SOUNDS LIVE, John Schaefer host. Electronic music by Neil B. Rolnick; Joshua Fried with Linda Fisher; Carl Stone (broadcast, WNYC). Merkin Concert Hall at 3. $15.

GOLIARD CONCERTS—Violinist Frank Almond, pianist Brian Zeger. Works by Debussy, Bartok, Mendelssohn, Brahms. Merkin Concert Hall at 7:30. $12.

PHILLIP DIECKOW, pianist. Works by Bach/Busoni, Beethoven, Liszt. Weill Recital Hall at 2. $15, $20.

ALISON HALE, flutist. Weill Recital Hall at 5:30. $13.

EDDIE ALLEN QUINTET—Central Presbyterian Church, Park Ave. and 64th St. (722-8223), at 4. $10.

NEW YORK FESTIVAL OF SONG—"From Rio to Buenos Aires." Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

POMERIUM MUSICES, Alexander Blachly director. Twelve-member early-music choir. Works by LaRue, Desprez, Agricola. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

GUNTHER KAUNZINGER, organist. Works by Franck, Widor, Liszt. Church of the Holy Trinity, 316 E. 88th St. (860-2077), at 5. $10.

BLACK '47, Irish rock band (from New York). Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2. $3.

INTERSCHOOL ORCHESTRAS OF NEW YORK, Jonathan Strasser conductor; mezzo-soprano Jocelyn Wilkes. Works by Saint-Saens, Schubert. Museum of Natural History, 79th St. and CPW, at 3. Donation.

CONNOISSEUR CHAMBER ENSEMBLE, Joyce Ann Liebman conductor. Haydn, Beethoven, Faure. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BARGEMUSIC—See 4/11. Today at 4.

Monday, April 15

CHIGAGO SYMPHONY ORCHESTRA, Sir Georg Solti conductor/**FAYE ROBINSON,** soprano (replacing Jessye Norman). Sir Michael Tippett's *Byzantium* (N.Y. premiere; commissioned); Mahler's Symphony No. 5 in c-sharp. Carnegie Hall at 8. $40–$65. Pre-concert lecture by Tippett at 6:45 (free for ticketholders).

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Ruth Laredo. Works by Mozart, Saint-Saens, Schumann. Alice Tully Hall at 8. $10–$25.

BARRY GOLDSMITH, pianist. Weill Recital Hall at 8. $13.

ALVIN LUCIER, composer/performer. Contemporary electronic music. Merkin Concert Hall at 8. $10.

THE MUSIC PROJECT—Prokofiev centennary concert. New York Society for Ethical Culture, 2 W. 64th St. (222-9190), at 8. $12.

RAPHAEL KLAYMAN, violinist (N.Y. debut). Mozart, Brahms, Copland, Veracini. Accompanied by Beverly Schuller. CAMI Hall, 165 W. 57th St., at 8. $10.

BILL OBRECHT, composer/saxophonist. Experimental music. Dance Theater Workshop's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

ORPHEUS III—St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

JULIAN LONG, baritone/**NEAL GOREN,** pianist. Beethoven, Sibelius, Debussy, Barber, Gordon. St. George's Chapel. 209 E. 16th St. (460-0940), at 8. Offering.

Tuesday, April 16

CHICAGO SYMPHONY ORCHESTRA—Verdi's *Otello.* See Opera, below.

NEW YORK PHILHARMONIC—See 4/11. Tonight at 7:30.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 4/14. Tonight at 7:30.

PARNASSUS, Anthony Korf conductor; soprano Adrienne Csengery (N.Y. debut). Works by Richard Festinger (world premiere; commissioned), Webern, Prokofiev, Kurtag. Merkin Concert Hall at 8. $9.

DONNA-LEE WENG, pianist (N.Y. debut). Works by Bach, Liszt, Liebermann (N.Y. premiere), Griffes, Schubert, Scriabin. 92nd St. Y at 8. $10, $12.50.

ROBERT GLASGOW, organist. Music by Widor, Vierne. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $10.

19TH-CENTURY GUITAR MUSIC—Carlo Barone, Zemlin Weiss Duo, Mario Bricca, Francesco Taranto. Weill Recital Hall at 8. $10, $12.

MUSIC MOBILE ENSEMBLE—Pianist Malcolm Peyton, soprano Barbara Winchester. Ives, Diamond, Merryman, Martino, Peyton. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $10.

ALLEN BLUSTINE AND DENNIS SMYLIE, clarinetists. Schuller, Babbitt, Martino, Kulesha, Lassus, Mendelssohn, Callaway. Miller Theatre, Columbia University, 116th St. and Broadway (854-7799), at 8. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 4/9 at 8: Puccini's *Tosca,* Domingo conducting; Guleghina, Morris, Tajo. 4/10 at 8: Bellini's *I Puritani,* Duerr conducting; Bolgan (debut), Olsen, Gavanelli, Plishka, Kelly, Robbins, Fracker. 4/11 at 8: Mozart's *La Clemenza di Tito,* Levine conducting; Hong, Alexander, Troyanos, Bunnell, Kaasch. 4/12 at 8: Verdi's *Luisa Miller,* Levine conducting; Millo, Quivar, Livengood (debut), Sylvester (debut). 4/13 at 1:30: *Tosca,* same as 4/9 (broadcast, WQXR). 4/13 at 8: *I Puritani,* same as 4/10 except Anthony for Fracker. 4/15 at 8: *Luisa Miller,* same as 4/12. 4/16: Mozart's *La Clemenza di Tito,* same as 4/11.

Other

OTELLO, by Verdi. The Chicago Symphony Orchestra, Sir Georg Solti conducting concert performances. With Luciano Pavarotti, Dame Kiri Te Kanawa, Leo Nucci. Carnegie Hall. 4/16, 19 at 8. $25–$125.

TOSCA, by Puccini. Amato Opera, Anthony Amato musical director. 319 Bowery at 2nd St. (228-8200). 4/12–13 at 7:30; 4/14 at 2:30; 4/19–20 at 7:30; 4/21 at 2:30. $15.

THE TAMING OF THE SHREW, by Vittorio Giannini. John Brownlee Opera Theater; Manhattan Philharmonic Orchestra, David Gilbert conducting. John C. Borden Auditorium, Manhattan School of Music, 120 Claremont Ave. (749-2802). 4/10, 12 at 8; 4/14 at 2:30. $10, $15.

METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS—Winners concert. Metropolitan Opera Orchestra, Richard Woitach conducting. Metropolitan Opera House. 4/14 at 2:45. $5–$35.

LOVE IN TWO COUNTRIES—Two one-act operas by Sheldon Harnick and Thomas Z. Shepard. Musical Theatre Works, St. Peter's Church, Lexington Ave. and 54th St. (688-6022). 4/8–11 at 8; 4/12 at 3 and 8. $20.

EL CONSUL, by Menotti. Spanish-language version of Menotti's 1950 work, with "expanded text" by director Rene Buch. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/13 at 8. $15.

LA VIUDA ALEGRA, a new, non-traditional version of Lehar's *The Merry Widow,* with "expanded text" by director Rene Buch. Equitable Center, 787 Seventh Ave. (889-2850). 4/14 at 3. $15.

THE BOOK OF SPLENDOR, by Adrienne Weiss. Based on the Kaballah, score by Carter Burwell; performers from The Sticking Place. The Triplex, BMCC, 199 Chambers St. (618-1980). 4/11–5/5 at 8. $12.

DANCE

American Ballroom Theater

JOYCE THEATER—4/9–21. Tickets, $27. Program A—Patricia Birch's new work set to 1940s big-band music; *The Rainbow Room,* John Roudis; *Tango & Waltz,* new tango choreography by Peter DiFalco, waltzes by Gary Pierce: 4/9 at 7:30; 4/13 at 2 and 7:30; 4/17–19, 21 at 8. Program B—*It Takes Two* (N.Y. premiere), by company members; Graciela Daniele's *Presley Pieces,* to early rock and roll; *Tango & Waltz:* 4/10–12, 16 at 8; 4/14 at 2; 4/20 at 2 and 7:30.

Other

GULAH ABRAHAMS DANCEWORKS—"Social Dances." Two premieres and work from repertory dancers. Dancespace, 622 Broadway (nr. Houston), 6th Floor (924-0077). 4/13 at 8. $10.

AMERICAN TAP DANCE ORCHESTRA—Repertory pieces and excerpts from a work in progress, to music of Hoagy Carmichael. Woodpeckers Tap Dance Center, 170 Mercer St. south of Houston St. (219-8284). 4/12–13 at 8. $12.

BARNARD COLLEGE DANCE DEPARTMENT—Spring concert. Works by Marjorie Mussman, Shaw-lo Liou, Holly Williams, Katiti King, Francine Landes. Minor Latham Playhouse, Broadway and 117th St. (854-2079). 4/11 at 5:30; 4/12–13 at 7:30. $6.

LAURA DEAN DANCERS—*Inner Circle; Magnetic.* WFC Winter Garden, Hudson River at West St., Liberty and Vesey Sts. (945-0505). 4/16 at 7:30. Free.

DONALD FLEMING/MARGARITA GUERGUE—New pieces from both dancers. Danspace Project at St. Mark's Church, 10th St. and Second Ave. (529-2318). 4/12–14 at 8:30.

HYBRIDS—*Dream and Variations* and *The Fourth Woman* by Randolyn Zinn and composer Adam Guettel; guests Karen Trott, Adrienne Wilde. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 4/11–13 at 8. $10.

ROBERT KOVICH COMPANY—World premiere of *Little Ease,* a collaboration between Kovich and composer/musician John King. 14th Street Dance Center, 344 E. 14th St. (673-2207). 4/13–14 at 8. $10.

LIMON DANCE COMPANY—Jose Limon's *There is a Time*; Doris Humphrey's *Day on Earth.* WFC Winter Garden, Hudson River at West St., Liberty and Vesey Sts. (945-0505). 4/10 at 7:30. Free.

CARLOTA SANTANA SPANISH DANCE ARTS—Classic Spanish dance and flamenco. Intar II, 508 W. 53rd St. (279-4200). 4/12–13 at 8 and 10:30. 4/14 at 5. $12.

SHE-BOPS AND SCATS—Concert jazz dance, featuring works by founder/artistic director Laurie De Vito. Pace Downtown Theater, Spruce St. between Gold St. and Park Row (628-0451). 4/12, 14 at 8 ($12); 4/13 at 7:30 (gala performance; $20).

DOUG VARONE AND DANCERS—Two premieres: *Kiss My Eyes, Goodnight; Force Majeure.* P.S. 122, 150 First Ave. (477-5288). 4/12–14 at 11 p.m. $10.

RANDY WARSHAW DANCE COMPANY—Two N.Y. premieres—*Captiva* and *Disappearance of the Outside*—and *Event Horizon* (1990). The Kitchen, 512 W. 19th St. (255-5793). 4/14 at 3. $15.

ZAWACKI BALLET—Edward Ziwacki's pieces set to Chopin, Tracy Chapman, Depeche Mode. Marymount Manhattan Theatre, 221 E. 71st St. (516-466-5647). 4/12–13 at 8. $15.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

ORFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.–Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (724-2031). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks *served with wild mushroom risotto, lobster ravioli in* fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

QUATORZE—240 W. 14th St. (206-7006). Casual. French bistro. Spcls: cassoulet, choucroute garnie, grilled sirloin with pommes frites, hot apple tart. Res. sug. L Tue.–Sun. noon–2:30. D nightly 6–midnight, Sun. from 5:30. **(M)** **AE.**

ROGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" *with garlic toast; fillet of veal stuffed with lobster,* lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D *Mon.–Thu. 5–11, Fri.–Sat. to midnight.* Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, *médaillons de veau aux morilles.* Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet *peppers stuffed with seafood, stewed monkfish with* shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). *Jacket required.* Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. *nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30,* Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. *Open Mon.–Fri. noon–midnight,* Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 100–125. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples; pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)**
AE, CB, DC, MC, V.

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L *Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat.* 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)**
AE, CB, DC, MC, V.

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled *salmon, beef brochette with mustard sauce.* Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)**
AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. *D Thu.* 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)**
AE, CB, DC, MC, V.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. *noon–2:30. Br Sun. noon–2:30.* D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight.
AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. *Spcls: old-fashioned soda fountain with sundaes,* sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)**
AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)**
AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. *American. Spcls: spiced chicken flambe, foot-long* hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)**
AE, CB, DC, MC, V.

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. French. Spcls: cassoulet; choucroute; shrimp with pernod, basil and garlic; Roumanian broilings. Res. sug. *L Tue.–Fri. noon–2:30. D Tue.–Thu. and Sun.* 4:30–10, Fri.–Sat. 4:30–11. Ent. Fri.–Sat. Private parties for 60. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. *Southwestern American. Spcls: blue corn enchiladas* stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—*Sun. 11:30 a.m.–4:30.* **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappel*lini romano, Norwegian salmon.* Res. sug. *D daily* 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)**
AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JACQI'S—132 E. 61st St. (838-4559). Casual. American bistro. Spcls: osso bucco, salmon marinated in tamari and ginger, seasonal fresh pastas. Res. sug. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)**
AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. *nec. L Mon.–Sat. noon–3. D Mon.–Sat.* 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)**
AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken *with three sauces, Caribbean steamed grouper with* plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)**
AE, MC, V.

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES

S	P	O	T	T	I	N	G	■	B	A	S	S	E	T
E	■	P	■	O	■	O	■	■	■	S	■	T	■	O
S	L	E	E	P	E	R	S	■	I	S	R	A	E	L
A	■	N	■	H	■	M	■	P	■	U	■	R	■	E
M	A	L	L	O	W	■	P	R	O	M	P	T	E	R
E	■	Y	■	L	■	L	■	I	■	E	■	L	■	A
■	■	■	R	E	S	E	R	V	E	D	S	E	A	T
P	■	R	■	■	■	G	■	A	■	■	■	D	■	E
A	N	A	E	S	T	H	E	T	I	S	T	■	■	■
R	■	M	■	U	■	O	■	E	■	K	■	R	■	T
T	A	P	E	S	T	R	Y	■	V	I	S	A	G	E
I	■	A	■	T	■	N	■	C	■	P	■	I	■	N
S	P	R	E	A	D	■	C	O	M	P	O	S	E	D
A	■	T	■	I	■	■	■	R	■	E	■	E	■	E
N	O	S	I	N	G	■	L	A	B	R	A	D	O	R

S	P	A	T	■	S	T	O	P	■	■	D	E	A	■	■	■	O	R	E	S
A	L	M	A	■	P	A	A	R	■	■	O	L	L	A	■	G	R	E	C	O
D	A	I	S	■	O	H	T	O	■	D	O	U	B	T	■	L	A	T	H	E
N	U	N	■	C	R	O	S	S	W	O	R	D	S	O	L	U	T	I	O	N
E	D	U	C	A	T	E	■	P	A	U	S	E	■	L	A	B	O	R	E	D
S	I	T	A	R	S	■	S	E	N	A	T	■	A	L	Y	■	R	E	D	S
S	T	E	R	N	■	A	U	C	T	I	O	N	S	■	F	B	I	■	■	■
■	■	■	P	E	R	M	I	T	■	■	P	I	A	N	O	R	O	O	M	S
O	D	S	■	G	A	B	■	S	A	P	■	S	T	A	R	I	■	P	A	L
B	E	A	T	I	F	I	C	■	C	A	N	A	R	Y	■	E	M	O	R	Y
E	L	L	I	E	■	■	H	O	T	L	I	N	E	■	■	F	O	R	T	E
R	A	L	P	H	■	S	A	N	E	S	T	■	E	M	I	R	A	T	E	S
O	N	O	■	A	P	P	L	E	■	Y	A	M	■	E	W	E	■	O	N	T
N	O	W	P	L	A	Y	I	N	G	■	■	O	F	L	O	V	E	■	■	■
■	■	■	A	L	T	■	C	O	N	T	E	N	T	S	■	I	V	O	R	Y
A	P	E	R	■	E	Y	E	■	A	E	R	O	S	■	T	E	E	V	E	E
S	A	N	T	A	N	A	■	A	W	A	I	T	■	L	A	W	L	E	S	S
S	T	R	I	C	T	L	Y	P	E	R	S	O	N	A	L	S	■	R	O	I
E	R	I	C	H	■	T	O	A	D	S	■	N	O	N	O	■	T	A	L	C
S	O	C	L	E	■	A	G	R	A	■	■	E	V	E	N	■	A	L	V	A
S	L	O	E	■	■	■	I	T	T	■	■	S	A	S	S	■	G	L	E	N

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only **$39.00**
Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address; please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME ....

ADDRESS .... APT. NO.

CITY .... STATE .... ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. Box 54661
Boulder, Colorado 80322-4661

RESTAURANTS

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81s Sts. (496-6280). Casual. American. Spcls: grille Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted bab chicken with sauteed spinach and sweet potato puree grilled sliced leg of lamb with crisp fried onion cu filled with onion puree and assorted vegetables. Res sug. Open Tue.–Fri. for B, L, tea, and D from a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. a.m.–10:30. Also **1295 Madison Ave., bet 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian Spcls: grilled salmon with lobster broth, asparagus and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3 Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30 Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30 Private parties for 14–40. **(M)** **AE, CB, DC, MC, V**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, pea and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:3 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. Mon.–Sat. 3–10:30. **(I)** **No credit cards**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet migno with potato gratin, sauteed Louisiana shrimp wit wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V**

THE TERRACE—400 W. 119th St. (666-9490). Formal Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons o veal with morels and sweet onion mousse, strawberr dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual Italian. Spcls: paglia fieno alla Marco Polo, shrim continental, striped bass al cartoccio. Res. sug. Ope for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianis nightly. Free valet P. **(M)** **AE, CB, DC, MC, V**

MONTE'S VENETIAN ROOM—451 Carroll St., bet Third Ave. and Nevins St. (718-624-8984). Dres opt. Italian. Spcls: baked jumbo shrimp alla Monte chicken scarpariello, frutti di mare fresca, homemad Italian cheesecake. Res. sug. Open Sun.–Thu. 1 a.m.–11, Fri.–Sat. to midnight. Free valet parking o premises. **(M)** **AE, CB, DC, MC, V**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacke required. American. Spcls: rack of lamb in a chestnu meal crust, salmon seared with ginger and cracke pepper, Valrhona Brooklyn Bridge with assorted ic creams and sorbets. Res. nec. L Mon.–Fri noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave. Jackson Heights (718-899-2555). Casual. Italian Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30 Fri. to 11, Sat. 4–11. Complete D. Closed Sun **(I).** **AE, DC, V**

VILLA SECONDO—184-22 Horace Harding Expy. Fresh Meadows (718-762-7355). Casual. Norther Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat 4–midnight, Sun. 2–11. Complete L. Closed Mon **(I–M)** **AE, DC, MC, V**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporar American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred an marinated flank steak with sweet potato spaetzle an grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent Tue.–Sat. Private parties for 400. Free ferry servic from Manhattan. Closed Sun. **(E)** **AE, CB, DC**

OTHER EVENTS

COMPILED BY GIA KOURLAS

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" continues through 4/28 at Madison Square Garden. Tickets are available through the Garden box office (465-6741). Prices: $8.50–$25.

PERFORMANCES—The Avalon Repertory Theater, 2744 Broadway at 105th St., opens its spring season with Dale Wasserman's adaptation of Ken Kesey's **One Flew Over the Cuckoo's Nest.** Opens 4/13 and runs Sat.–Tues. at 8 p.m. until 4/30. $10, reserve (316-2668). . . .BACA Downtown, 111 Willoughby St., presents **Hybrids,** interdisciplinary performance works by soloists and ensembles, on 4/11–13, 18–20, and 5/16–18 at 8 p.m. $10; call for specific programs (718-596-2222). . . .The Performing Garage, 33 Wooster St., presents **Existence,** a new music theater work on the history of consciousness composed, produced, and directed by Elodie Lauten. Runs 4/11–14 at 8 p.m. $10, reserve (966-3651). . . .Montréal's Cirque du Soleil returns to Battery Park City, Battery Place and West St., with the New York premiere of **Nouvelle Expérience** on 4/11 at 8 p.m., and the gala opening on 4/14 at 6:30 p.m. Runs through 5/5. $7–$39.50; call for times and reservations (800-361-4595). . . .No More Museum Pieces, a new theater company dedicated to exploring the classics through an innovative eye, will open Georg Buchner's **Woyzeck** on 4/13 at 8 p.m. at the Elysium Theatre, 204 E. 6th St. Runs through 4/28. $4, $6, $8; call for times and dates (529-1329).

FILM—The Yeshiva University Museum, 2520 Amsterdam Ave. at 184th St., will present Pierre Sauvage's **Weapons of the Spirit,** a film about French villagers who risked their lives to save Jews during World War II. On 4/11 from noon to 1 p.m. and 1 to 2 p.m. in Belfer Hall, Room 218. $3 (960-5390).

FAIRS—Original posters will be for sale at the **International Vintage Poster Fair** at the St. Moritz Hotel, 50 Central Park South in the Quadrille Room, on 4/13, 11 a.m.–8 p.m., and 4/14, 11 a.m.–6 p.m. $6 (206-0499). . . .The Inter-National Development, Improvement, and Assistance organization will hold a **Psychic Fair** on 4/14 from 11 a.m. to 7 p.m., featuring psychics, tarot readers, palmists, and two special lectures. At the Doral Inn, 49th St. and Lexington Ave. $5 (686-4121). . . .Take heed MacIntosh users - the **New York Macusers' Group Macfair** will be held at the Roosevelt Hotel, 45th St. and Madison Ave., on 4/14 from 10 a.m. to 6 p.m. $8 (691-0496).

AUCTIONS—The First Unitarian Church in Brooklyn Heights, Monroe Place at Pierrepont St., will hold their annual auction and art show on 4/13. Viewing begins at 6:15 p.m.; bidding starts at 7 p.m. $5 (718-624-5466). . . .**The Joy of Book Arts,** an auction at Christie's, 502 Park Ave. at 59th St., will benefit the Center for Book Arts on 4/10 from 6 p.m. to 9 p.m. $75, reserve (460-9768).

LECTURES, READINGS, POETRY—Ellen Stewart, founder of the La MaMa Experimental Theatre Club, will discuss **Thirty Years of La MaMa** at NYU's Loeb Student Center, 566 LaGuardia Place, on 4/10 at 6 p.m. Free, reserve (995-3336). . . .The Film News Now Foundation presents a poetry and fiction reading by **Thulani Davis** and **Wendy Law-Yone** at the Chatham Square Public Library, 33 E. Broadway, at 7 p.m. on 4/11. Free (979-5671). . . .Activist Julian Bond will deliver **Civil Rights: Now and Then** on 4/16 at 4:30 p.m. at Barnard College, Broadway at 116th St., in Lehman Auditorium, Altschul Hall. Free (854-2037). . . .Journalist N. Don Wycliff will speak in the Celeste Bartos Forum of the New York Public Library, Fifth Ave. at 42nd St., about **Wrong Turns on Race; or, The Importance of Being African-American** on 4/15 at 6 p.m. $5 (930-0571). . . .Poets House, 72 Spring St., presents **Epic Voices,** featuring Edouard Glissant, Derek Walcott, and Dominique O'Neill, on 4/11 at 7 p.m. $5 (431-7920).

THE LOWER EAST SIDE TENEMENT MUSEUM—The Museum, 97 Orchard St., presents **Meddling With Peddling: The Pushcart Wars** on 4/12, an exhibit focusing on the disputes between merchants, peddlers, and New York City during the 1930s. Runs through 1/5/92. Hours: Tues.–Fri., 11 a.m.–4 p.m., and Sun., 10 a.m.–3 p.m. Free (431-0233).

BENEFITS—A group of world-renown French chefs will serve as guest chefs at Tatou, 151 E. 50th St., for a **Citymeals-on-Wheels** benefit dinner on 4/14 at 7 p.m. They will be assisted by celebrity chefs Fran Leibowitz and Neil Sedaka and critics Gael Greene and Maurice Bedoin. Tickets: $2,500 (couple), $500, $250 (645-4200). . . .NYU's Stern School of Business will invite MBAs from all over the country to participate in the **Stern Challenge** on 4/12. The five-kilometer race, which begins at 10 a.m. at Riverside Park and 82nd St., will benefit the "I Have a Dream Foundation." $10 (285-8486).

TOURS

GREEN-WOOD CEMETERY TOURS—4/14 at 1, historian John J. Cashman leads a tour of "Famous American Grave Sites: Tour #2" Meet inside the main entrance at Fifth Ave. and 25th St., Brooklyn. $5 (718-469-5277).

ABIGAIL ADAMS SMITH MUSEUM—4/14 at 1, a tour of historic model tenements located between East 78th and 79th St. from York Ave. to the East River, ending with a brief tour of the Abigail Adams Smith Museum. Meet at the southeast corner of 79th St. and York Ave. $2; phone to reserve (838-7044).

LOWER MANHATTAN HISTORYWALK—4/14 at noon, learn what has become of the old Dutch town of New Amsterdam with Joyce Gold. Meet at Trinity Church, Broadway and Wall St. $10 (242-5762).

ADVENTURE ON A SHOESTRING—4/13 at 2, a walking tour of historic **Roosevelt Island,** including the Blackwell House, the Chapel of the Good Sheperd, and the Octagon Tower-fomerly the New York City Lunatic Asylum. $5 plus $2.50 for roundtrip tramway ticket; phone to reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past and present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. (431-0233). Each tour $12, seniors $11, students $6.

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 4/14, 1–4, ***The Unseen Greenwich Village: Washington Square and the West Village;*** $17. 4/14, 11 a.m.–4, **Hoboken, NJ;** $20.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/13, 20, 27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 4/14, 28 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building, Fifth Ave., Broadway, and W. 23rd St. , to hear about history, architecture, and characters . . . 4/14, 21 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. and 56th St., to see where some New York crimes have taken place. . . . 4/13, 20, 27, 28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 4/13, 20, 27 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by a historic tour of Greenwich Village. $15.

CENTRAL PARK—"Walks and Talks"; 4/13, discuss solid waste and recycling with the Rangers. Call 427-4040 for reservation, time, and meeting place. . . .4/14 at 2, meet the Rangers at 72nd St. and Fifth Ave. for "Birds, Bees, Flowers, and Trees"; an in-depth examination of macro and micro ecology. Free.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. (930-0501).

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-220-8616): 4/14 at 1, a tour of the garden's **Spring Bulbs.** . . . At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 4/14 at 2, a walk through Chelsea, a bawdy tour of former saloons and vaudville theaters. Meet on the southwest corner of 24th St. and Sixth Ave. $1 (876-6688 between 8 and 10 p.m.).

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 4/13 at 1, an architectural view of Astoria. $1; call 924-7486 for meeting place.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 4/13, Forest Park, Queens. 4/14, Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6–$12. 4/10 at 7:40 vs. Philadelphia; 4/11, 12 at 7:40 vs. Montreal; 4/13, 14 at 1:40 vs. Montreal. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 4/15 at 1 vs. Chicago; 4/16 at 7:30 vs. Chicago.

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 4/16 at 8:30: Philadelphia. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 4/12 at 7:30 vs. Cleveland.

HORSE RACING—**Aqueduct Spring Meeting,** through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE LITTLE PRINCE—A new musical that teaches about life from a child's point of view; based on the A. Saint Exupery fable and presented by Kids Art Tribeca; for ages 5–12. 4/13 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $6.

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s; for ages 4–12. 4/14 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10; reserve.

HENRY STREET SETTLEMENT—"The Legend of Fa Mu Lan: The Bravest Girl in China." Folktale combined with traditional music and dance, about a girl who becomes a general; for ages 4–12. 4/14 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2; adults $3; reserve.

THE FABULOUS FABLE FACTORY—One-act musical that follows a young boy as he discovers fables, meets with 2,000-year-old Mrs. Aesop, and travels through space and time; for ages 4–10. Presented by Hunter College's Mad Hatters company. 4/11, 4/12 at 11 a.m. and 1; 4/13, 4/14 at 1 and 3. The Little Theatre at Hunter College, 68th St. at Lexington Ave. (772-4448). $3; adults $5; reserve.

THE TOLSTOY STORY PLAY—Russian folktales are adapted by V. Glasgow Koste for the stage; for ages 5 and up. Presented by TADA. 4/14 at 2 and 4. TADA Theatre, 120 W. 28th St. (627-1732). Free; reserve.

SQUARE DANCE—Kick up your heels and learn how to promenade. 4/13 from 7–9:45. Children under 7 can dance from 7-8. Childcare available; reserve. Broadway Presbyterian Church, 114th St. at Broadway (864-6765). $2.50; adults $5.

ISRAELI INDEPENDENCE—Celebrate Israel's Independence Day with songs, games, storytelling, dancing, and a "magical mystery tour" through Israel; for ages 3–9. Includes snack. 4/14 at 11:30 a.m. Congregation Ansche Chesed, 251 West 100th St. (865-0600). $2.50.

EAGLE OR SUN—Play depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 10 and up. 4/14 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8; reserve.

COMEDY/MAGIC HOUR—Clowns, magicians, ventriloquists, and puppeteers bring laughter to children ages 3–10. Sat. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

ALADDIN AND HIS WONDERFUL LAMP—This exotic Middle Eastern tale is brought to the stage by Carol Cornicelli; for ages 5 and up. Sat. and Sun. at 1 and 3:30; through 5/5. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

A CHILD'S WORLD—Explore artwork by children ages 2-12, from more than 77 countries, through 4/27. The Gallery, Fifth Ave. at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

EEYORE'S—Children ages 3–7 can chat with author and illustrator Hans Wilhelm, who will read *I'll Always Love You* and the new *Tyrone the Horrible*. 4/14 at 11 a.m. 2212 Broadway at 79th St. (362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—Just So Stories. Three tales from Rudyard Kipling; presented by Big Apple Puppets. 4/13, 4/14 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 4/14 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at 12, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** 4/13, 4/14 at 1:30 and **Hansel and Gretel,** 4/13, 4/14 at 3. 39 Grove St. (765-9540). $6; reserve.

HENRY FEIWEL GALLERY—See Robert Andrew Parker's illustrations from the picture book *Randolph's Dream*, by Judith Mellecker. For ages 5–8, through 4/13, at 24 W. 57th St. (977-9060). Hours: Tue.–Sat. 10 a.m.–6.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical-instrument building, painting, sculpture, and drawing will be on display through 4/19. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150). Hours: Mon–Fri. 10 a.m.–5:30. Free.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through 4/28. See OTHER EVENTS, page 99.

LITTLE THEATRE SERIES—Children of all ages are invited to a concert with Tom Chapin, recording artist of *Family Tree*, *Moonboat*, and *Mother Earth*. 4/14 at 2:30. Packer Collegiate Institute, 170 Joralemon Street, Brooklyn Heights. For information, call Brooklyn Heights Montessori School (718-858-5100). $10 in advance; $15 at door.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes; for ages 3 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 4/28. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

CINDERELLA—Presented by the Hudson Vagabond Puppets. 4/13 at 11 a.m. and 2. Colden Center for the Performing Arts, Queens College, L.I.E. Service Road and Kissena Blvd. (718-793-8080). $5; adults $8.

THE CHALK CIRCLE—A play about why today's children grow up so quickly; for ages 9 and up. 4/12 at 8; 4/13, 4/14 at 3. Black Spectrum Theatre, Roy Wilkins Park, 119th Ave. and Merrick Blvd., Jamaica, Queens (718-723-1800). $5; adults $7; reserve.

CENTRAL PARK PROGRAMS—The Dairy: Nutty Natty Knots. Learn macrame with some string and a few simple knots; for ages 5–11. 4/14 at 1:30. 65th St., mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 4/13: The Adventures of Superman. $5; advance tickets recommended (752-4690). . .**Saturday Screenings: Stuart Little; Abel's Island; Petunia.** 4/13 at 12:30 and 3:30. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Museum admission.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings, parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 4/13 from 10–11 a.m. Enter at 18 W. 54th St. $5 per family. Pre-register. (708-9795).

SOUTH STREET SEAPORT MUSEUM—Workshop: **Clamshell Scrimshaw**—Create scenes of distant lands on sea shells; for ages 6–12. 4/14 at 2; free with museum admission. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

BROOKLYN CHILDREN'S MUSEUM—"The Dancing Stars of Vaudeville." Performance of tap, clog, Irish, and swing dancing by the Circuit Theater. 4/14 at 3. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

QUEENS MUSEUM—"Animan." Masks, mime, and music are combined to show how animal traits reflect human qualities. 4/14 at 2:30. New York City Building, Flushing Meadow-Corona Park (718-592-2405). Hours: Tue.–Fri. 10–5; Sat. and Sun. noon–5:30. Under 5 free; adults $2.

NEW YORK HALL OF SCIENCE—Workshop: "Groovy Movies." Experiment with optical toys and discover why still pictures appear to move, then make a simple animation device–a phenikistiscope; for ages 8–10. 4/13 at 2; 4/14 at 1. $11. **SpringWorks '91.** An exhibition of artists using technology, with plenty of visitor interaction. 47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

AS THE CROW FLIES (A first book of maps), by Gail Hartman; illustrated by Harvey Stevenson. Preschool-Grade 1. Bradbury Press, $12.95.

THE STORY OF THINGS, by Kate Morgan; illustrated by Joyce Audy Zarins. Grades 1–4. Walker and Company, $14.95.

SIMON'S BOOK, by Henrik Drescher. Preschool–Grade 2. Mulberry Books, 3.95

LOOKING INSIDE: MACHINES AND CONSTRUCTIONS, by Paul Fleisher and Patricia A. Keeler; illustrated by Keeler. Grades 2–6. Atheneum, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 4/10: Ron Sunshine and the Smoking Section. 4/11: Sonny Hudson and the Nocturnals. 4/12, 13: Hubert Sumlin. 4/14: Johnny Blue Band. 4/15: Blues Jam with Michael Powers. 4/16: Blue Diesel. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 4/10: Art Lohman. 4/11: John Margulies. 4/12: Charles Blenzig. 4/13: Ray Blue. 4/14: Helen Garey Bogin. 4/15: Jam session. 4/16: Jeff Peretz. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 4/13: Joey Defrancesco Quintet. 4/14: Joey Cavaseno and Spangalang. 4/15–18: Mike Wofford Trio with Rufus Reid on bass and Akira Tana on drums. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/14: Gary Burton Band plus John Scofield Quartet. 4/15: Dial & Oatts Quartet. 4/16–21: McCoy Tyner Trio plus Roy Hargrove Band. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/10: Ronnie Milsap; Sonny Curtis. 4/11: An Evening with Mary Black. 4/12, 13: Buster Poindexter and His Banshees of Blue. 4/16: The Bobs; Andrew Ratshin. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/13: Kevin Eubanks Quartet. 4/14: Pianist Mike Wofford with Rufus Reid on bass and Akira Tana on drums. 4/15–20: Pianist Larry Willis with Larry Gales on bass and Ben Riley on drums. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 4/14: Junior Cook Quintet. 4/15: Clifford Jordan Big Band. 4/16–21: Abbey Lincoln with a Trio. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St.(989-9319). 4/12: Billy Bang Trio. 4/13: Endangered Species. 4/14: Fiction and Poetry with Catherine Gammon and B. Michael Hunter. 4/16: *Falling Apart*, a new play by Michael Miller directed by Robert Landau with Nancy Franklin and Austin Pendleton. Fri. and Sat. at 9 and 11, Sun. and Tue. at 7. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 4/10: The Rockin' Rebels. 4/11: Tommy Rivers and The Rapids. 4/12: High Lonesome. 4/13: Jack Smith and Rockabilly Planet. 4/14: Skeeter Branch. 4/15: Quallah Battoo. 4/16: Neal Black and the Preachers. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 4/10: The Second Step. 4/11: Loup Garou. 4/12: Milo Z and Steppin Out. 4/13: White Collar Crime. 4/14: The Gospel Specials. 4/16: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/12: Fiddlusion with Tony DeMarco and Gabe Donohue. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/14: Pharoah Sanders. 4/15: Les Paul Trio. 4/16–21: The Michael Moriarty Trio featuring Ron Carter and Terry Clarke. Tue.– Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 4/14: Adam Makowicz Trio with Dominic Duval and Lon Ivy. 4/15: Bill Wurtzel/Howard Morgen Guitar Duo. 4/16–21: Roy Meriwether Duo with Harvie Swartz. Sets nightly at 6:30, 8, and 9:45. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 4/10: John Nilsen. 4/11–13: Brooks Kerr Duo. 4/14: Dave Berkman Duo. 4/15: Rahn Burton. 4/16, 17: Rahn Burton Duo. **Upstairs:** 4/12 at 8: Melissa Newman; followed by Ty Stephens at 10. 4/13 at 8: Melissa Newman followed by Cabaret with Lorena Mann, Michael Isaacs, Susie Essman, and Mario Cantone. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 4/12, 13: Jon Hendricks and Company. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/10: Virg Dzurinko Quartet. 4/11: Milo Petersen Quartet. 4/12: Michael Hashim Quartet. 4/13: Bob Kindred Quartet. 4/14: Sammy Rimington Quintet. 4/15: Frank Vignola with Jimmy George. 4/16: Jazz series with Buddy Tate. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 4/10–13: Pianist Pete Malinverni with Rufus Reid on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/10: Big Combo Series. 4/11: Thomas Chapin Trio; Kazue and Band. 4/12: Hugo Largo. 4/13: Microscopic Septet. 4/14: Hank Roberts Birds of Prey. 4/15: Tazes are Due Folk Festival with Kate Jacobs, Julie Adler, Beth Williams, Kazz and Band. 4/16: The Work. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/10: Johnny Allen. 4/11, 12: Roosevelt "Booba" Barnes. 4/13: Tony O. 4/14: Blues Jam with the Chris Carter Band - hosted by Kenny Neal. 4/15: The Rhythm Dogs with Cookie Watkins. 4/16: Tout Le Monde featuring Kevin Harris, Tony Garnier, Cornelius Bumpus, Jeff Campbell, and Kevin Hupp. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/27: 20th Anniversary Salute to Broadway Musical *Follies* starring Jo Sullivan, David Cryer, Emily Loesser, Virginia Sandifur and Don Stephenson. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon followed by Tropical Force Band. Thu.: Dakota Staton. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/12: Ruben Blades. 4/13: Roger McGuinn, Another Carnival, Dave Alvin. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/10: The Jammers. 4/11: Stone Free. 4/12: Turnstyles. 4/13: The Incredible Casuals. 4/14: The Reputations. 4/15: Tom Major. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/14, 16–21: Tommy Flanagan Trio with George Mraz and Lewis Nash. 4/15: Music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/12, 13: The Stylistics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/12, 13: Ernie K-Doe and Jessie Hill. 4/16: The Charlie Musselwhite Band; John Hammond. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 4/10: Funky Knights. 4/11: The After Midnight Rock Jam with BAC. 4/12: Boppin' the Blues. 4/13: George Worthmore and the Divebombers. 4/14: Fine Line. 4/16: Comedy with Vic Henley, Lisa-Gay Tremblay, Phil Nee, and Phil Tagliaferri. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/15: "Salsa Meets Jazz" with The Return of … Arturo Sandoval with Ray Barretto and his orchestra, Mario Bauza and his Afro-Cuban Jazz Orchestra featuring Graciela, Sandra Rodrigues and Rudy Calzado. **Top of the Gate:** Previews through 4/18: *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 4/15: Toshiko Akiyoshi/Lew Tabackin 16-Piece Orchestra. **Terrace:** 3/10–14: Junior Mance and Marty Rivera. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/14: Johnny Griffin with Michael Weiss, Dennis Irwin, and Kenny Washington. 4/16–21: Ray Anderson Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 4/10, 11: Michael Bocian Quartet with Rashied Ali. 4/12, 13: Brian Lynch Quartet. 4/14: Faces to Watch. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/10: Aleka's Attic with River Phoenix. 4/11: Kenny Gwyn and Restless; The Madhatters. 4/12: The Family Stand; Eye and I. 4/13: Toy Caldwell of the Marshall Tucker Band; The Breeze. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 4/12, 13: Kim Pensyl Trio. 4/14: Joe Beck/Lew Soloff 4 with Mark Egan and Matt Wheeler. 4/15: Roy Gerson and

His Sizzling Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. AE, MC. V.

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/10: Pianist Carol Britto with Frank Tate on bass. 4/11–13: Pianist Carol Britto with Gary Mazzaroppi on bass. 4/15–20: Pianist James Williams with Bob Cranshaw on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/10: Al "Slim" Wilcox; Bluejays. 4/11: Mumbo Gumbo. 4/12: 29 Palms; The Difference; Barb Schloss. 4/13: The Nerds. 4/15: Equity Fights Aids featuring Paul Hipp, Frank Carillo and Annie Goldin, Tom Wopat, Lavern Baker, and Ilene Kristen. 4/16: 5 Chinese Brothers. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/14: Comedians Nancy Redman, Carl Guerra, Mike Ivy, Scott Bruce, Al Romero, Danny Curtis and Mike King. 4/15–21: Comedians Kent Kasper, Lenny Varnedoe, Bob Golub, Mike Eagan, Rich Francese, Scott Bruce, Ron Gallop and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 4/10: Magicians Mark Mitton, Imam and Torkova. 4/11: Magicians Eric DeCamps, Peter Gross and Torkova. 4/12, 13: Magicians Rocco, Peter Gross, Todd Robbins, and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/14: Comedians Ray Romano, Warren Spotswood, Henriette Mantel, and Jon Hayman. 4/16–21: Fran Solomita, Jon Stewart, Eddie Brill and Patty Rosborough. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Wed. from 8–midnight: Jazz featuring Stan Bronstein and his "Scudbusters." Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 4/10–13: Joe Traina Quartet. 4/17–20: Patti Bown. Wed.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/10: Annabouboula; Zahar. 4/11: Reggae Yard Party with Jamal-Ski, Miss Linda and Lady English, Rocker-T. 4/12: La Banda Locaa. 4/13: Elza Soares. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/21, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Phoebe Legere with *From Sea to Shining C.* 4/14 at 3:30: Leila Martin in *Gertie*, written and directed by John Meyer. 4/21–5/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun at 3: Julian Clary, England's King of Camp. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 4/10: Jane Fuller with pianist Daryl Kojak and Bob Cross on bass. 4/11: Brad Phillips with pianist Tony Monte. 4/12, 15: Karen Saunders with pianist Barry Levitt. 4/13: Diana Templeton with pianist Paul Trueblood. 4/14: Singer-pianist Dan Mongiovi; Linda Burns. 4/16: Leah Teller Staimen with pianist Rod Hausen. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/10: Joel Maisano; *Night of Nillson*, musical revue. 4/11: Rich Look; Joshua. 4/12: Joshua; Mark & Company. 4/13: Teri Lynn Paul; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 4/14: *A Hard Time to Be Single*, Brian Gari's musical revue; Selema Schrill's Secrets of the Universe, spoof. 4/15: *Bruce Macrae Songbook*, musical revue; Joanna Martin; *There's A Monster In My Closet*, musical revue. 4/16: Jack Labaw; Michael McAvoy. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/10: Gotham City Improv.; Rocco. 4/11: Carly McHugh; The Clicque. 4/12: Peter Ianniello; *Cafe Berlin*, musical revue. 4/13: Amsterdam & Price; Lori Kaye. 4/14: *Life With Nappy*, comedy play; The Clicque. 4/15: Wicked Trash; First Cabaret Celebrity Roast. 4/16: Daineen; Leslye Falk. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/10: Kenney Gardner; John Di Carlo. 4/11: Molly Scates; Satin Dolls. 4/12: Kelly Wohlford; Wiseguys. 4/13: Greta; Porgy & Bess: A Cabaret Concert. 4/14: Baby Jane Dexter; Joyce Lyons; Rohn Seykell. 4/15: Julie Halston; Wayne Hosford. 4/16: Loria Parker; Susan Burns. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/11: Anne Mulhall; Carla Margolis. 4/12: James Mathews; The Righteous Sisters. 4/13: Susan Gregory; The Stand-Up Comedy Experience; Rubber Feet, comedy troupe. 4/14: *Forgotten Broadway*, musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/10: Lynn Starlins. 4/11: Rick McKay with with pianist Wes McAfee. 4/12: Anthony Santelmo Jr. with pianist Nan Butcher. 4/13: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 4/15: Composer-singer-pianist Arthur Siegel. 4/16: Bob Rue with pianist Uel Wade. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 4/13: Lucie Arnaz. 4/16–5/11: Lainie Kazan. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/15 at 8: Meg Bussert with *An Evening of Loesser and Sondheim.* **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 5/11: Singer Iris Williams with *An Evening of Mostly Kern.* Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 4/27: Singer-actress-comedienne Dixie Carter star of "Designing Women." **Bemelmans Bar:** Through 4/27, Tue.–Sat. 9:30–12:30 a.m.: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Guillespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Tommy Furtado plays Mon.– Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

FUV — 90.7 FM
NCN — 104.3 FM
NYC — 93.9 FM
QXR — 96.3 FM; 1560 AM

Wed., April 10

:00/WNCN—J. Haydn: Serenade" String Qt. F, Op. 3.

NYC—The Minnesota rchestra. **Brahms:** Sym. o. 3; **Prokofiev:** Piano to. No. 3; **Ravel:** *aphnis et Chloé,* Suite o. 2.

QXR—Haydn: String t. in E, Op. 54; **. Strauss:** *Der osenkavalier,* Waltzes.

:00/WNCN— oldmark: *In Springtime,* v., Op. 36.

QXR—Bach: Cto. o. 1 in c for Two arpsichords and Strings; **lgar:** *In the South,* Ov.

:00/WNCN— .P.E. Bach: Sym. No. in G; **Vivaldi:** Cto. for iolin in E.

QXR—Handel: Cto. rosso No. 7 in B-Flat, p. 6.

:00/WNCN—Albinoni: to. in A, Op. 7.

QXR—Mozart: ondo in D; **Berlioz:** *The rojans,* "Royal Hunt and torm."

:00/WNCN—Muffat: Delirium Amoris" Cto. rosso in e; **Mozart:** ivertimento for Winds F.

:00/WNCN— chaikovsky: *Marche lave,* Op. 31.

:00/WNCN—J. Haydn: to. for Piano No. 4 in G; **ameau:** Cto. Grosso o. 3.

NYC—Wolpe: assacaglia for Piano.

:00/WNCN—Vivaldi: to. for Bassoon No. 12 a.

Thu., April 11

:00/WNCN— .F.C. Fasch: Cto. for rumpet, Oboe, and iolin in E; **Vivaldi:** Cto. or Oboe and Bassoon n G.

QXR—Dvorák: ymphonic Variations, p. 78.

NYC—Wieniawski: iolin Cto. No. 1; **Tchaikovsky:** Sym. No. 4.

3:00/WNCN—J. Haydn: String Qt. in G, Op. 33; **Bach:** Trio Sonata in G.

WQXR—Bach: Violin Cto. No. 2 in E.

4:00/WNCN— W.H. Pachelbel: *Magnificat;* **Telemann:** Cto. for Oboe in d.

WQXR—Haydn: "Alleluja" Sym. No. 30 in C.

5:00/WNCN— A. Scarlatti: Sinfonia No. 5 in d.

WQXR—Avison: Cto. Grosso No. 1 in A.

6:00/WNCN—J. Haydn: Partita for Winds No. 16 in E-Flat.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Mozart:** Violin Sonata No. 24 in F.

WQXR—Purcell: *The Gordian Knot Untied,* Suite. **Berlioz:** *The Damnation of Faust,* Excerpts.

8:00/WNCN— C. Stamitz: Cto. for Flute in G, Op. 29; **M. Haydn:** Sym. in D.

9:00/WNCN— Tchaikovsky: Cto. for Violin in D, Op. 35; **C.P.E. Bach:** Flute Sonata in e.

Fri., April 12

2:00/WNCN—J. Haydn: String Qt. in G, Op. 76; **Mozart:** String Qt. No. 4 in C.

WNYC—The St. Paul Chamber Orchestra. **Barber:** Adagio for Strings; Cello Cto.; **Brahms:** Serenade No. 1.

WQXR—Mozart: Sym. No. 30 in D; **Stravinsky:** Duo Concertante.

3:00/WNCN—Jadin: Piano Sonata in c, Op. 5; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—Rossini: Qt. No. 5 in D.

4:00/WNCN—Chabrier: *Gwendoline,* Ov.; **Field:** Rondo for Fortepiano and Strings in A-Flat.

WQXR—Bach: Violin Cto. in a; **Britten:** *Gloriana,* "Courtly Dances."

5:00/WNCN—J. Haydn: Divertimento in E-Flat.

WQXR— Rimsky-Korsakov: Piano Cto. in c-sharp, Op. 30; **Mendelssohn:** Sym. No. 10 in b.

6:00/WNCN—Verdi: *Macbeth,* Act III.

7:00/WNCN—Franck: Symphonic Variations for Piano and Orch.; **Vivaldi:** Cto. for Two Violins in B.

8:00/WNCN—F. Benda: Cto. for Flute in a; **J.A. Benda:** Cto. for Piano in b.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 15.

9:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G.

WQXR—The Paris Orchestra. **Stravinsky:** *Le Baiser de la Fée,* Suite; **Beethoven:** "Eroica" Sym. No. 3 in E-Flat, Op. 55. Conductor: Bychkov.

Sat., April 13

10:00 a.m./WNCN— J. Haydn: Lute Qt. No. 8 in D; **Albinoni:** Cto. for Oboe in g, Op. 9.

WQXR—Couperin: "La Visionnaire" Trio Sonata No. 2 in c.

11:00 a.m./WNCN— R. Strauss: *Don Juan,* Op. 20; **Vaughan Williams:** *Cto. Academico* in d.

WQXR—Mills: Toccata and Fugue in d; **Mozart:** Harpsichord Cto. in E-Flat.

12:00/WNCN—Danzi: Wind Qnt. in g, Op. 56.

WQXR—Beethoven: *Léonore Overture,* No. 3; **Herbert:** Five Pieces for Cello and Strings.

1:00/WNCN— Offenbach: *Gaite Parisienne.*

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Puccini:** *Tosca.* Cast: Gulegina, Shicoff, Morris, Tajo; conductor: Domingo.

2:00/WNCN—Rosler: Cto. for Horn in d.

WNYC—Lerdahl: String Qt. No. 1.

3:00/WNCN— Hummel: Cto. for Trumpet in E-Flat.

4:00/WNCN—Liszt: "Hungarian" Rhapsody No. 6 in D-Flat; **Mozart:** Flute Qt. in C.

5:00/WNCN— F. Couperin: Trio Sonata No. 13.

WQXR—Respighi: *The Fountains of Rome;* **Brahms:** Four Piano Pieces, Op. 119.

6:00/WNCN—Janácek: *Fate,* Suite; **J. Haydn:** Partita for Winds No. 41 in E-Flat.

7:00/WNCN—Grieg: Violin Sonata No. 1 in F, Op. 8.

8:00/WQXR—The Cleveland Orchestra. **Stravinsky:** *Petrushka.* Conductor: Boulez.

9:00/WNCN—Bach: Orch. Suite No. 2 in b.

Sun., April 14

10:00 a.m./WNCN— Mozart: *La Clemenza di Tito,* Ov.; **J. Haydn:** Lute Sonata No. 2 in F.

WNYC—Bach: Sonata in G; **Beethoven:** String Trio No. 1 in G, Op. 9.

WQXR—Haydn: Sym. No. 97 in C; **Vivaldi:** Guitar Cto. in D.

11:00 a.m./WNCN— Rossini: String Sonata No. 5 in E-Flat; **Vivaldi:** Flute Sonata No. 3 in G, Op. 13.

WQXR—Debussy: *Danses Sacrée et Profane;* **J.C. Bach:** Harpsichord Cto. in f.

12:00/WNCN— Schumann: *Scenes From a Childhood,* Op. 15; **Grainger:** *Lincolnshire Posey.*

1:00/WNCN— Bruckner: Sym. No. 8 in c; **Mozart:** *The Marriage of Figaro,* Ov.

WQXR—Boccherini: Sinfonia in d.

2:00/WQXR— Mendelssohn: *Calm Sea and Prosperous Voyage,* Ov., Op. 27; **Bach:** Sonata No. 1 in E-Flat for Oboe, Harpsichord, and Cello.

3:00/WNCN—J. Haydn: Cto. for Two Horns in E-Flat; **Handel:** Trio Sonata in B-Flat.

WQXR—Hindemith: "Symphonic *Metamorphosis* on Themes of Carl Maria von Weber."

4:00/WNCN—Sullivan: Cto. for Cello in D; **Mancini:** Recorder Sonata No. 14 in g.

WQXR—Brahms: Trio in a, Op. 114; **Cui:** *Miniature,* Suite.

5:00/WNCN—Liszt: *Totentanz;* **Vivaldi:** Cto. for Cello in g.

6:00/WNCN— Boccherini: Cto. for Cello in D; **C.P.E. Bach:** Flute Sonata in D.

7:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat.

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Roberto Devereaux, Conte d'Essex.* Cast: Sills, Ilosfalvy, Glossop, Wolff; conductor: Mackerras.

9:00/WNCN— Beethoven: Sym. No. 5 in c, Op. 67.

Mon., April 15

2:00/WNCN— Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **Rubinstein:** *Feramors,* Ballet Music.

WNYC—The Pittsburgh Symphony Orchestra. **Gluck:** *Iphigénia en Aulide,* Ov.; **Bartók:** Violin Cto. No. 2.

WQXR—Beethoven: Qt. in C for Piano and Strings; **Sarasate:** *Carmen Fantasy,* Op. 25.

3:00/WNCN—J. Haydn: String Qt. in B-Flat, Op. 33; **Cherubini:** *Anacreon,* Ov.

WQXR—Glazunov: *Raymonda,* Act I; **Biber:** Serenade in C.

4:00/WNCN—Borodin: "Nocturne" Qt. No. 2; **Albinoni:** Cto. in E-Flat, Op. 7.

WQXR—Feldmayer: Cto. in F for Two Horns and Orch.; **Mozart:** Divertimento in F.

5:00/WNCN—Torelli: Sinfonia for Trumpet.

WQXR—C.P.E. Bach: Sym. No. 5 in b.

6:00/WNCN—Mozart: Rondo in D; **C.P.E. Bach:** Sym. in F.

7:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26.

8:00/WNCN— A. Salieri: Cto. for Flute and Oboe in C.

WNYC—Elgar: *Nursery Suite,* Excerpts; **Sauguet:** *Les Forains.*

9:00/WNCN—Grofé: *Grand Canyon,* Suite; **Corelli:** Trio Sonata in G, Op. 1.

WQXR—The Boston Symphony Orchestra. **Wieniawski:** Violin Cto. No. 1. Conductor: Ozawa.

Tue., April 16

2:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Vivaldi:** Cto. for Flute in G.

WNYC—"Vienna/Salzburg Festival." **Shostakovich:** Sym. No. 9; **Beethoven:** Sym. No. 5.

WQXR—J.C. Bach: Bassoon Cto. in B-Flat; **Martinu:** Sonata No. 2 for Violin and Piano.

3:00/WNCN—Barber: Adagio for Strings, Op. 11.

WQXR—Haydn: Sym. No. 80 in d.

4:00/WNCN—Chopin: Etude Nos. 3 and 4 in E, Op. 10; **Berlioz:** *Le Corsaire,* Ov., Op. 21.

WQXR—Chopin: Andante Spianato and Grand Polonaise in E-Flat; **J. Strauss:** *The Blue Danube Waltz.*

5:00/WNCN—Albinoni: Adagio in g; **D. Gabrielli:** Trumpet Sonata No. 4 in D.

WQXR—Mendelssohn: *The Fair Melusine,* Ov.; **Frederick the Great:** Sym. No. 3 in D.

6:00/WNCN—Vivaldi: Cto. for Two Violins and Cellos in D.

7:00/WNCN— Boccherini: Cto. for Cello in G.

WQXR—Glazunov: *Les Vendredis,* Part I.

8:00/WNCN— Dittersdorf: Cto. for Double-bass in E.

WFUV—"A Box at the Opera." **Mascagni:** *Guglielmo Ratcliffe.*

WNYC—Schoenberg: Chamber Sym., Op. 9.

9:00/WNCN— Beethoven: Cto. for Piano No. 4 in G, Op. 58.

WQXR—Clementi: Piano Sonata in g, Op. 34.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
25 WNYE
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 10

6:00 p.m.
49 The New Explorers: Mystery Through the Lens. Walter McCrone, modern-day Sherlock, uses a simple microscope to solve single-handedly mysteries that boggle the entire scientific community. Also shown Saturday at **7:00 p.m.**

7:30
50 State of the Arts: *Betsey Brown*. A look at Ntozake Shange's new musical, about a black girl coming of age during the civil-rights movement.

8:00
5 In Full Effect. A locally produced documentary on high-school kids—honor students and dropouts alike—from the city and the suburbs. Topics include crime, parents, coolness, and sex.

11 Missing (1982). In an unnamed and politically turbulent Latin American country, a young American who has witnessed U.S. officials helping to stage a coup is arrested and disappears. His father (Jack Lemmon) and wife (Sissy Spacek) take up the search. Directed by Costa-Gavras.

13 31 49 All Our Children With Bill Moyers. A documentary exploring the massive dropout statistics among American students, and what can be done. Followed by a live call-in show. Also shown on 21 at **9:00** and Sunday at **2:00 p.m.** on 13.

MSG TNT Will the 76ers float without Sir Charles? Will the Knickerbockers salvage their season by finishing strong? The **N.Y. Knicks** play the **Philadelphia 76ers** at the Spectrum.

8:05
TBS The Scarlet Pimpernel (1982). A not-bad made-for-TV version of the class-conscious drama, with a strong cast, including Anthony Andrews, Jane Seymour, Ian McKellen.

8:30
4 A Different World. The episode that has all kinds of people making a stink—not because Oscar-winner Whoopi Goldberg guest-stars but because of the plot, which involves a student with AIDS.

10:00
2 48 Hours goes to spring break (and a new time slot)—life among vacationing college students and the week-long cottage industry they create each April.

7 Equal Justice. TV imitates life: A Korean grocer is in a heap of trouble after killing a black man, perhaps in self-defense.

TMC When Harry Met Sally (1989). Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory. Meg Ryan, a fussy but adorable young journalist, and Billy Crystal, a know-it-all political consultant, hold hands and complain to each other about their lives for years. Also shown Saturday at **5:00 p.m.**

MTV MTV Unplugged. Sting, in an acoustic performance taped in New York in March, plays everything from Police material to songs from his new album, *The Soul Cages*. Also shown Sunday at **11:00 p.m.**

10:30
HBO Countdown to Holyfield-Foreman. Larry Merchant and Jim Lampley preview the April 19 heavyweight-title fight between the undefeated Evander Holyfield and the undeflated George Foreman. Also shown Friday at **7:30 p.m.**

THU., APR. 11

4:00 p.m.
MAX My Favorite Year (1984). Peter O'Toole as a drunken, swashbuckling, and magisterially funny movie star who has agreed to do a guest shot on a live variety show. The time is 1954, the hysteria on the show is palpable, and this is an awful lot of fun. Also shown Tuesday at **6:00 p.m.** on TMC.

7:30
9 The best baseball, it is said, is free baseball. Here's some—the **Montreal Expos** visit the **N.Y. Mets** at Shea. More to come Sunday at **1:30 p.m.** and Monday night at **7:30**, the latter game against the Pirates in Pittsburgh.

MSG The **N.Y. Rangers,** provided they don't sweep or get swept by the **Washington Capitals,** play game 5 of their first-round playoff. If necessary, game 6 to be played Saturday and game 7 on Monday (both nights at 7:30).

8:00
5 The Simpsons. Ringo Starr guest-stars. Marge takes up art; Homer takes up weight reduction.

13 Die Kinder (The Children)—"Hidden Agenda." Part 3 of 6, in which Sidonie and Lomax trace the kidnapped children to Hamburg. Miranda Richardson stars. Also shown on 21 and 49 at **9:00**, Friday at **10:15 p.m.** on 50, and Sunday at **9:00 p.m.** on 31.

55 The Big Chill (1983). The ultimate feel-good movie—college friends from the sixties gather to (ostensibly) mourn the suicide of one of their own. Comic and snappy, if facile. The score steals the show.

BRV South Bank Show: Cameron Mackintosh. The excellent British profile program examines and chats with the "King of the West End producers," whose hit musicals have included *Cats*, *Phantom*, *Les Miz*, and, most recently, the controversial *Miss Saigon*. Also shown at **1:00 a.m.** and Sunday at **10:00 p.m.**

9:00
13 The Captain's Paradise (1953). We should have it so tough. Alec Guinness is a ship's captain who splits time with Yvonne DeCarlo in one port and Celia Johnson in another.

31 Hitler's Final Solution: The Wannsee Conference. A re-creation, based on transcripts, of the 1942 conference at which the German High Command decided to eliminate the Jews of Europe. Also shown Saturday at **11:15 p.m.** on 13.

BRV The Marriage of Maria Braun (1978). Hanna Schygulla as a tough, ambitious German girl who marries an officer amid the rubble of 1944, then prospers without him. Directed by Rainer Werner Fassbinder in his usual blunt, acrid style. Also shown at **2:00 a.m.** and Monday at **1:00 a.m.**

10:15
50 Horowitz Plays Mozart. And how. Documentary of the late Horowitz's recording session of Mozart's Piano Concerto No. 23 in A with Carlo Guilini and the Orchestra of La Scala.

10:30
Moyers: The Arab World. The fourth of five segments—Bill Moyers interviewing experts on Arab culture and history. Series concludes Friday at **10:30 p.m.**

MIDNIGHT
7 Into the Night Starring Rick Dees. An eclectic lineup, indeed: Hall of Famer and budding author Hank Aaron, Tiny Tim, and José Feliciano.

FRI., APR. 12

8:30 p.m.
11 The Scooter is back in the booth, which might be the best thing about this year's Yankees. Bobby Murcer joins Scooter and Tom Seaver as the **N.Y. Yankees** face the **Kansas City Royals,** who have a golden Brett, a baby McRae, but no more Bo. The Bombers and the Royals meet again on 11 Saturday at **2:30 p.m.**

9:00
13 The Sunset Gang: The Detective. An *American Playhouse* drama starring Anne Meara and Jerry Stiller as a couple determined to find out who is stealing food from their retirement-community apartment. The result is sobering. Also shown Friday on 49 at **10:00 p.m.**

10:00
13 Dreadful Memories: The Life of Sarah Ogan Gunning. Gunning, 81, began singing protest songs about Kentucky coal mining in the twenties. She's still at it.

31 Technopolitics. The second episode of this new program, with Tim White as host, devoted to the new breed of political issues.

10:15
TBS The Glass House (1972). This TV movie, based on a story by Truman Capote, is a tough and realistic drama about life in prison. With Vic Morrow, Alan Alda, Billy Dee Williams, and real prisoners in smaller roles; shot on location.

MIDNIGHT
TNT Four Perry Mason pictures to take you deep into the night. See Perry moonlighting as an amateur chef and having his honeymoon interrupted at gunpoint. First up is **The Case of the Howling Dog** (1934), followed by **The Case of the Velvet Claws** (1936), at **1:35. The Case of the Curious Bride** (1935) plays at **3:00,** and the marathon terminates with **The Case of the Black Cat** (1936) at **4:40.**

SAT., APR. 13

11:00 a.m.
TNT It's about time—a Howard Keel marathon. First, **Ride, Vaquero** (1953), a just-north-of-the-border western with Robert Taylor and Ava Gardner. At **1:00, Armored Command** (1961), with Tina Louise as a Nazi spy. No wonder we won. **The Day of the Trifids** (1963) plays at **3:00**; sailor Keel leads a group of civilians into battle against man-eating vegetables from outer space. But wait—there's more this evening, when Keel steps back onto more solid, musical turf, with Kathryn Grayson in **Show Boat** (1951) at **midnight** and, playing a mounted policeman, in **Rose Marie** (1954) at **2:20 a.m.**

3:15 p.m.
SHO Dead Poets Society (1989). Robin Williams appears in his Mr. Wonderful, or high-humanist, mode, dispensing liberation as a flamboyant English teacher to a group of repressed (we are persuaded to believe) students in a straitlaced boys' school in 1959. Peter Weir's movie is high-minded but phony.

3:30
2 That green jacket might hang untouched for decades in a thrift shop, but this weekend, it's the object of every golfer's affection. The third round of the **Masters Tournament,** highlighted by Nick Faldo's bid for a mind-boggling third straight title. Final round shown Sunday at **4:00 p.m.**

4:30
7 Wide World of Sports. Includes a figure-skating exhibition, featuring Tonya Harding, Kristi Yamaguchi, Todd Eldredge, and the dance team Elizabeth Punsalan and Jerod Swallow.

6:30
BRV Ten Great Writers: Thomas Mann.

cenes from *The Magic ountain* are dramatized, nd Mann biographer igel Hamilton provides ommentary about the uthor.

:15
HO 'Tis Turtle Day, we re told, with all kinds of regame activities romised to incite idespread cowabungas. limax to occur at **8:00**, *ith the showing of* **eenage Mutant Ninja urtles** (1990).

:00
D **Mass Appeal** (1984). lenn Jordan's engaging daptation of the roadway play by Bill C. avis about a radical oung seminarian who is efriended by a more olitically diplomatic, iddle-aged priest. With ack Lemmon, Zeljko vanek, Charles Durning, nd Louise Latham.

B **The Last Seven onths of Anne Frank.** documentary that picks p the drama of Anne rank and her family here the diary ended.

:00
7 **Frank Nitti: The nforcer.** A TV movie rom a couple of years ack about Al Capone's ight-hand man, starring nthony LaPaglia.

1:00
IS **Adam's Rib** (1949). atharine Hepburn and pencer Tracy play a ophisticated married ouple, two lawyers on pposite sides of a case, in his tremendously ppealing comedy.

2:45 a.m.
B A trio of solid old novies. First, George Raft tars in Raoul Walsh's World War II thriller **ackground to Danger** 1943). At **2:15, The ecret Agent** (1936), an ffbeat Hitchcock spy icture with John Gielgud nd Peter Lorre. **Beloved ogue** (1927) plays at **:45**; it's a highly omanticized portrait of he swashbuckling poet rançois Villon, starring ohn Barrymore, Conrad eidt, and Marceline Day.

:00 a.m.
5 **The Boat** (1981). ubbed version of *Das oot*, Wolfgang Petersen's echnically astonishing erman-made World War I movie about life in the ilgy hell of a U-boat. It's eroic in a somber way—ear and the expectation of eath are always present. With Jürgen Prochnow.

SUN., APR. 14

0:00 a.m.
5 **Variety Club elethon.** Five hours of ive broadcast from the Winter Garden Theater to raise money for handicapped and underprivileged kids. Kathie Lee and Frank Gifford are hosts; Buster Poindexter, Debbie Gibson, and Ronnie Spector perform.

11:50 a.m.
TNT **How the West Was Won** (1963). Three generations of pioneers in a comedy-drama-*melodrama-music-history* film. Cast of many stars.

NOON
SHO **Northwest Passage** (1940). A grizzled, gruff Spencer Tracy leads Rogers' Rangers, including Robert Young and Walter Brennan, in a grueling expedition to push the boundaries of colonial America. King Vidor's adventure is top-drawer.

12:30
4 Some pregame chatter with Riley, Costas, and Vecsey, then a pair of late-season NBA bruisers: the **N.Y. Knicks** at the **Boston Celtics,** then the **San Antonio Spurs** at the **Phoenix Suns.**

11 Two animated specials. First, **Race for Your Life, Charlie Brown**, which chronicles Charlie Brown's travails during summer camp. **Stowaways on the Ark**, showing pairs of animals traveling far to board Noah's ark, plays at **2:00**.

1:30
2 **Shirts/Skins** (1973). A thoroughly winning TV movie about six young businessmen caught up in the throes of their weekly basketball game. With Bill Bixby, René Auberjonois, McLean Stevenson, Loretta Swit.

MAX **The Great White Hope** (1970). James Earl Jones and Jane Alexander reprise their Broadway roles in the sharp story of heavyweight champ Jack Johnson.

3:00
5 **The Private Life of Sherlock Holmes** (1970). Just what it says, and surprisingly strong. Billy Wilder directed this offbeat story of the brooding sleuth.

4:00
2 The final round of the **Masters Tournament**.

7:00
9 **Rebel Without a Cause** (1955). Adolescent dissatisfaction brought to a boiling heat by Nicholas Ray. The cast became legendary: James Dean, Natalie Wood, Sal Mineo, et al. It defines the youth culture of the fifties better than anything else.

TDC **The Green Quiz.** The game show becomes environmentally friendly—an audience-participation program with questions on global warming, compost boxes, and the population explosion.

8:00
13 **Nature: Marathon Bird.** A close-up and realistic look at the albatross, bird of many myths and folktales. Also shown on 21 at **9:00**.

A-E **Amazing Animals.** Everything you always wanted to know about domesticated animals but didn't know whom to ask. Also shown at **midnight.**

ESPN Young titans take on the Old Guard—the **Seattle Mariners** at the **Oakland A's.**

8:10
50 Two episodes of the fabulous fifties variety program: **The Nat King Cole Show.** The first features Harry Belafonte; the second, Mel Torme.

9:00
2 **Absolute Strangers.** New TV movie, a drama with Henry Winkler and Patty Duke, based on a true story about a husband's fight to save his comatose wife by having her pregnancy terminated.

4 **The Great Pretender.** A two-hour thriller about a newspaper columnist, his Pulitzer Prize barely a memory, who gets up on the platform that is his column for one last onslaught.

13 **House of Cards.** Part 3 of 4, in which Mattie Storin seeks the truth behind the downfall of Collingridge. Also shown on 49 at **10:00**, on 21 at **11:30**, and Monday at **9:00** on 50.

11:30
7 **The Boys From Brazil** (1978). Based on Ira Levin's book about renegade Nazi Josef Mengele (Gregory Peck), trying to rebuild the Hitler era. Laurence Olivier is excellent as an elderly Jew.

12:45 a.m.
13 **The Emperor Jones** (1933). Paul Robeson stars in this shaky adaptation of Eugene O'Neill's play (one of a handful showing this week). Worth a look.

MON., APR. 15

2:30
MAX **Norma Rae** (1979). Sally Field is affecting and humorous as a beaten-down southern textile worker who rebels at cruel working conditions. Martin Ritt's picture is often too blunt but still moving and funny.

8:00
11 **Ghost Story** (1981). Alice Krige is the entrancingly full-bodied ghost who keeps scaring the daylights out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas). Soon, we learn the ghastly thing the four men did 50 years earlier.

13 **The Astronomers: Where Is the Rest of the Universe?** The first segment of six, exploring contemporary astronomers and their work. Narrated by Richard Chamberlain. Also shown at **9:00** on 49 and Tuesday at **10:00 p.m.** on 21.

HBO ***Indiana Jones* and the Last Crusade** (1989). The third and final installment in Spielberg's grandiose serial. There's another archaeological bounty in sight, but what's most important to Indy (Harrison Ford) is his father, a competitive and self-satisfied Sean Connery, performing splendidly. Nifty and thrilling, if disposable.

8:30
31 **First Exposure.** Tomorrow's Oscar winners? We'll see—a series of student films.

9:00
4 **She Stood Alone.** TV drama based on a true story set in 1830s New England, about a schoolteacher who broke her small town's rules by taking in black students.

7 **The Boys.** A new TV movie with James Woods and John Lithgow as longtime writing partners. Woods is diagnosed with lung cancer, perhaps a result of Lithgow's chain-smoking routine.

13 **The Shape of the World: Staking a Claim.** The series on cartography focuses on the seventeenth century, when maps became available to the common man. Also shown on 21 and 49 at **10:00** and Tuesday at **8:00 p.m.** on 31.

31 **Critical Condition: Health Care Today.** New call-in series dedicated to pressing health issues. Tonight—"Living With AIDS: Strategies for Survival."

LIFE **The Day After** (1983). The controversial TV movie about a massive nuclear attack and how it wrenched the lives of the citizens of Lawrence, Kansas.

10:00
BRV **Long Day's Journey Into Night.** Laurence Olivier as James Tyrone in the National Theatre of Great Britain's 1973 production of Eugene O'Neill's visceral autobiographical drama. Constance Cummings plays Mary, and Denis Quilley and Ronald Pickup the two Tyrone sons.

10:20
TBS **The Tin Star** (1957). A solid western with Henry Fonda as a bounty hunter to whom young sheriff Anthony Perkins turns to handle the town bad guy. With Betsy Palmer; directed by Anthony Mann.

11:30
5 **The Mother Love Show.** The irreverent, street-wise L.A. *comedienne* Mother Love bows in her own talk-variety show.

21 **Hudson Chronicle.** A documentary, largely filmed aboard the *Clearwater,* a ship that folksinger Pete Seeger helped build, tracing the mighty Hudson River from its meager beginning in the Adirondacks to where it empties mightily into New York Harbor.

TUE., APR. 16

10:00 a.m.
55 **The Hairy Ape** (1944). William Bendix and Susan Hayward in Alfred Santell's brooding, captivating adaptation of the O'Neill play.

7:00 p.m.
AMC A Charlie Chaplin triple feature on his birthday. First, the almost perfect machine-age satire **Modern Times** (1936), with the young, enchanting Paulette Goddard. At **8:30, The Great Dictator** (1940), a wild comedy full of both slapstick and social commentary. **A King in New York** (1957) will be shown at **11:00**; it's a British film featuring Chaplin's son Michael in—once again—a satire of the times. All three films shown again, starting at **1:00 a.m.**

7:30
SHO **Orchestra!** Sir Georg Solti and Dudley Moore, both of whose favorite instrument is the piano, swap tales and play music on "this huge machine," as Moore calls it. The second of three segments exploring the workings of an orchestra.

8:00
5 **Falling in Love** (1984). For stargazing only—Streep and De Niro try mightily to keep us awake, but alas. . . .

11 **Mike's Murder** (1984). Debra Winger as a bank teller who, having slept with a young tennis instructor a couple of times, learns he's been killed by the drug-dealers he worked for. When she starts to investigate, she almost gets killed herself.

A-E **Biography: Jackie Robinson.** Peter Graves is the host of this documentary on the Hall of Famer whose dramatic entrance into the major leagues broke baseball's color barrier. Also shown at **midnight.**

9:00
2 **Romero** (1989). The story of outspoken Salvadoran archbishop Oscar Romero, who was assassinated in church during Mass in 1980. With Raul Julia, Ana-Alicia.

4 B.D. Wong guest-stars in a two-hour **Shannon's Deal**, in which Shannon finds out more about police policy than he'd planned.

13 **Frontline: The Election Held Hostage.** A look, ten years after the fact, at the release of 52 American hostages from Iran within minutes of Reagan's inauguration. New evidence shows that both the Reagan and Carter camps were scrambling to secure the release as the campaign came down to the wire.

A-E **Gilda!** The late Gilda Radner as seen in her 1979 Broadway debut, a reckless concert featuring her characters Emily Litella, Roseanne Roseannadanna, and Lisa Loopner. Also shown at **1:00 a.m.**

9:30
7 **Stat.** A brand-new sitcom set in the trauma center of a big-city hospital. Tonight's episode, "Psychosomatic," features an expectant father suffering the same symptoms as his wife.

2:00 a.m.
11 **The Entertainer** (1960). Laurence Olivier is terrific as a terribly vain third-rate song-and-dance man who listens to no one but himself (although there's plenty of opportunity for that). With Brenda de Banzie and Joan Plowright.

3:00 a.m.
USA **Bananas** (1971). The most wildly creative and funny of Woody Allen's early movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser.

GETTING INTO THE SWIM

As the weather gets warmer and the city turns humid, many New Yorkers yearn for a place above the din to take a refreshing swim and soak up a little sunshine before or after a day's work. A number of residential buildings in Manhattan with apartments currently on the market have outdoor, rooftop pools and sun decks that offer residents just such an opportunity.

The St. Tropez, a condominium on East 64th Street, has a 15th-floor, 30'x60' pool (surrounded by a sun deck with south and west views) that is available to residents for a modest yearly fee. Charles H. Greenthal Residential Sales has exclusive listings for a variety of units in the building. Asking prices range from $250,000 for a one-bedroom to $895,000 for a three-bedroom.

A swimming pool and sun deck atop the 31-story Newbury, a cooperative on East 87th Street, offers panoramic views and is open to residents at no charge. Sulzberger-Rolfe has listings in the building for one-bedroom units ($145,000 to $270,000), two-bedroom units ($360,000 to $395,000), and a three-bedroom unit (priced at $565,000).

The Churchill, on East 40th Street, which is in the process of co-op conversion, has a 20'x40' rooftop pool available to residents for a fee. Sales for the building are being handled by the Marketing Directors, and asking prices begin at $133,200 for a studio, $193,500 for a one-bedroom, and $360,900 for a two-bedroom.

Two East Side cooperatives with sizable outdoor pools are the Newport East on 76th Street and Plaza "400" on 56th Street. R.F. Stuart Real Estate has the listings. ●

JUST SOLD

Midtown East

2 Bedrooms $1,050,000
721 Fifth Avenue
5-room, 1,467-square-foot condominium; 2.5 baths, formal dining room, views. Common charges $1,096. Taxes $300.
Broker: The Corcoran Group

Midtown West

2 Bedrooms $825,000
15 West 53rd Street
5-room, 1,917-square-foot condominium; 2 baths, balcony, high floor with views. Common charges $995. Taxes $690.
Brokers: Brown,Harris,Stevens/Elliman

Midtown West

2 Bedrooms $715,000
Trump Parc
4-room, 1,400-square-foot pre-war condominium; 2.5 baths, park views. Common charges $821. Taxes $889.
Brokers: William B. May/Trump

Upper East Side

2 Bedrooms $630,000
180 East End Avenue
6-room, 2,000-square-foot co-op; 3.5 baths, formal dining room, maid's room, balcony, river views. Maintenance $1,859.
Brokers: Sulzberger-Rolfe/Corcoran

And You Thought Your Old Neighbors Were Loud.

Lincoln Center. If it were humanly possible, you'd live there. And now you can. At Three Lincoln Center. On the plaza at Lincoln Center. Next door to Mozart, Beethoven and Balanchine. So now you can go to the opera, theatre or ballet...and never leave. Prices from $282,000 to over $3,000,000.

For an appointment, please call (212) 787-3400.

Three Lincoln Center

THREE LINCOLN CENTER AT LINCOLN CENTER

Three Lincoln Center is a private development of The Stillman Group. Three Lincoln Center is not affiliated with Lincoln Center for the Performing Arts, Inc. The complete offering terms are in an offering plan available from the sponsor. An equal housing opportunity. Brokers' Inquiries Invited.

TOWN AND COUNTRY PROPERTIES

SUBLET

BEAUTIFULLY FURNISHED 1-BR APT—52nd & East River. Full services. Full view of river - 21st floor. $2,300/mo. Available now. Call evenings after 8: **201-766-2123.**

LOFT FOR RENT

Soho: 5,000 sq ft—Grd flr & finished basement. 14' ceilings, glass facade, elegant reception area, totally open space, stage & lighting. Ideal for photog., video, art, film. Showroom. $6200/mo. **Estelle, 226-0342.**

Soho Landmark - Dutch Farmhouse
1,800 sq ft duplex, WBF's, sundk, skylights, contemp kitchen. $3500/mo. **212-226-0342**

COOPERATIVE/CONDO
Manhattan

East 59th St.—Stunning city views from SW corner, 1-BR - convertible to 2. Hi flr, 1 & 1/2 bths, over 1,000 sq ft, eat-in kitchen, walls of windows, 2 balconies. Priced to sell. **Call owner: 212-223-6353**

Foreclosures! Bargains!—East/West Side. Details & Prices - 431-1338. CLC Bkr

COOPERATIVE/CONDO
Brooklyn

HEIGHTS—Unique co-op/loft, 1,775 sq ft, 14 windows, views, hi floor, 24-hr doorman, pickled floors, lux building. Cut to $225,000. **212-425-6116, ext. 430, Babs.**

SKI HOUSE
For Sale

SKI WINDHAM—Tennis, skiing, riding. Contemporary 5 BR, 3 bth, fplc, decks, grt vws. $295K. **516-288-3251; 518-734-3242**

SHORT-TERM RENTAL

Short-term housing you won't want to leave.

La Reserve Suites features fully-furnished, spacious 1-bedroom apartments complete with kitchenette. Conveniently located in downtown White Plains, La Reserve Suites offers full hotel services.

LA RESERVE SUITES
A Hotel Condominium

5 Barker Avenue, White Plains, NY 10601
Call our Sales Department at (914) 761-7700.
***1-800-942-0042** (within NY State); **1-800-431-2906** (outside NY State).*

COUNTRY PROPERTY
For Sale/Rent

AUTHENTIC CHARM

This elegant 3-story home features decorative ornamentation and quality of workmanship of an earlier time when a craftsman was a creator of beauty. Set on 4-plus acres, this 100 yr. old home features 6 BR's & lrg country kitchen. Carriage house for studio or shop; in-ground pool w/cabana and trout stream. Perfect for private residence or bed and breakfast at $269,000.

McKEAN REAL ESTATE 914-583-6003

NORWICH INN AND SPA
Furn. condo w/fplc & deck facing pool. World-class spa, tennis & golf, min. from Mystic Seaport. $135K or seasonal lease. **D: 800-828-4813 Eves/Wknd: 516-938-3127**

Columbia County—Charming country home on over 5 pvt acres. 3-4 BR, fplc, near Tanglewood & skiing. Easy maint., mint cond. $154K. 212-678-4609 - Owner

PRICE JUST REDUCED BY $500,000.
6-acre CT turnkey, gated estate on pvt river w/spectac views. Only 80 min from NYC. 14-rm hse (2/3 furnished), w/tennis ct, gazebo, htd pool, hot tub, sauna, barn & boat. **$950,000. Owner 203-262-1861**

HOUSE
Rockland

GRANDVIEW—Panoramic waterview, landscaped tri-level cathedral contemp., *master suite, atrium kit, spa, fireplaces.* Unique, below cost, 850K. **718-969-9300.**

HOUSE
New Jersey

COLTS NECK 1-HR NYC
FOR THE VERY FEW...
Grand new 17-room showplace on 6 acres w/pool, pond, waterfall. **$2,500,000.**
Exquisite 7000 sq ft, 14-room villa. Pool, *tennis, 6 lush acres.* **$2,500,000.**
WOODWARD REALTY GROUP
908 671-0100 REALTORS **908 530-1500**

HOUSE
Westchester

PELHAM MANOR 29 MIN NYC
COUNTRY COLONIAL $695,000
1915 charm with new deck overlooking wooded backyard 6 Bedrms plus au-pair suite. FABULOUSLY renovated by designer owners.
C.S. McClellan Real Estate
215 Wolf's Lane (914) 738-5150

SUMMER RENTAL

GARRISON, NY - C. 1895 VICTORIAN
With large formal LR, library, DR, 7-BR, 5 bths, 30 x 60 pool. Walk to golf, tennis, boat club and RR. July 1 - August 31. $16,000 plus sec. & fee. **COLDWELL BANKER LTD. EDITIONS 914-265-9678**

Fire Island - Seaview—Cedar 4-BR, big deck, skylights, fireplace, W/D, dishwasher. Name season price. 212-924-7335

TRAVEL

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850, London $540. All round-trip & other cities. Air Fair International, 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

DISCOUNTS 10-50%—1100 cruises to choose from. ALASKA, BERMUDA, CARRIBEAN, EUROPE. 7 day NY Islanders Cruise, from $895, in business since 1972. (800) 828-4813.

BED & BREAKFAST
New York

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

Gracie Inn—**Apt. Hotel**, 12 suites. E. 81st & York. Bkfst incl. $79-$175/night. **212-628-1700** (5% off with ad till 4/22/91).

Unhosted Apts Avail For Travelers—In the Big Apple. Abode B&B. 212-472-2000

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

DAY TRIP
New York

Best Guided Walking Tours Of NYC
"Detailed, varied..." - NY Times. $10.95 - paperback. **1-800-243-0495** - dept. 115A

RESORT
New York

Hamptons-Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

MONTAUK—Modern Ocean Front Family Resort. Ocean Beach Resort. 800-BEACH-FUN.

HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day. In NY - 212-645-8989 1-800-777-8215

See Your Name in Print & get responses. Call The Travel Section 212-643-6500

INNS AND LODGES
New York

The Luxurious SOUTHAMPTON INN
Located In Village of Southampton - Complete Hotel, Banquet and Conference Center. Packages designed to suit your needs. **1-800-832-6500 or 516-283-6500**

The Luxurious SOUTHAMPTON INN
Located in the Village of Southampton, w/ MURDER MYSTERY INC., presents: **Weekend Murder In The Hamptons.** May 3, 4, 5. Incl: Rooms, Food, Bar & Murder. **1-800-832-6500 or 516-283-6500**

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

SEASONAL RENTAL

TIRED OF HAMPTONS' TRAFFIC?
45 Min. From Manhattan
On The Ocean - In Atlantic Beach
Cabanas / Bath Cabins
OLYMPIC-SIZE SWIMMING POOL
ALL SPORTS FACILITIES
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront Villa Overlooking Saba and Romantic Sunsets. "Once Around" location. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

NEW YORK KIDS

ENTERTAINMENT/TEEN AND PRE-TEEN

Laser Karaoke—Video Lip-Synch, DJ's, 718-465-8511/516-295-5108. Pearl Prod.

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

Bar/Bat Mitzvahs! Sweet 16's! Proms & Graduations! Birthdays!—NY's largest disco complex with the only **Indoor Drive-In Theatre in America. Sing-Along, Pop-A-Shot & Classic Car** Museum. Decor & Music - from Pure '50s Nostalgia to '90s. 50-1,000P. With or w/out catering. **Call Nancy Levy at 212-727-8840**

ENTERTAINMENT

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST
Mr./Mrs. Mouse, Yellow Bird, Turtles, Bart, Old McDonald's Farm, DJ's, Cotton Candy, Plus More! Call for free brochure. **516-242-1200 / 718-463-2641 / 212-227-1217**

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

N. Turtles, Bart, Mr. Mrs. Mouse—Magic, Clowns. Adam The Great. **718-843-1063**

Charlie The Chimp—And his baby sister Casey. Adult/Kid - Shows. 914-357-3318

Gandalf Recommended By NY Magazine
718-465-8511/201-567-5044/516-295-5108

SPECIAL ISSUE
SPRING TRAVEL
April 22
Reserve your Classified Travel ad now:
Call Cynthia Cordy or Kendra Callahan
212-643-6500
On Sale: April 15
Ad Close: April 9

HEALTH AND FITNESS

COUNSELING

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS Individual, family & group. Multiracial, gay & straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

Looking For The Very Best Therapy?
Psychotherapy Associates Can Help.
Free Phone Consultation And Referral.
Insur./Medicare Accepted. **212-439-4994**

Psychotherapy & Counseling—Sessions In French, English & Italian. 212-262-9648

REDUCE STRESS IMMEDIATELY
In your career/relationship/family. Short term problem solving therapy with empathic licensed Ph.D. 20 yrs experience. **Insurance. Free consultation. 860-3800**

HEALTH & BEAUTY

LENORE VALERY - Electrolysis - IB probe, facials, waxing. Sterile procedures. 'The best!' - 23 international editors agree. Board-certified. West 57th. 212-757-6585

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

Medical Electrolysis—Associated w/MD. Major Medical Accepted. 212-988-6570

HOLISTIC HEALTH

The Ebony Muse
Intuitive Solutions 212-686-3273
Soothe All Areas Of Your Life. $80-$350.

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

Certified Hypnotherapist—12 years' experience. Susan Walker. 212-316-3096

NEW YORK's Health And Fitness—Section. To advertise, call 212-643-6500.

MASSAGE/THERAPEUTIC

Mano Matthews—Also dancers'/sports massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

Therapeutic Deep Tissue
Stress Relief. NY, Queens & Brooklyn.
Mon-Sat. 2pm-10pm. **David. 718-956-6518**

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 7 days

Stimulating Swedish/Shiatsu—Studio. Resid/Office Avail. Joyce. 212-696-0043

Alpine—Japanese shiatsu
massage, sauna, steam.
For men & women. 212-594-1602/3

Herbal Bath & Therapeutic—Deep Tissue Massage By Louize. 212-472-0110

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

MEDICAL

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

Trying To Get Pregnant?—Ancient Israeli Method. 718-972-3962

HEMORRHOIDS
Treated with Lasers
- **Call For A Consultation At No Out-Of-Pocket Expense.**
- **Painless, Safe Treatment.**
- **Most Insurance Plans Accepted.**

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

Personal Fitness Trainor—M/F. All Levels. Home/Office/Gym. Lori. 737-0823

What did these famous men all have in common?
Hank Greenberg, Baseball Hall of Fame; Jacob K. Javits, U.S. Senator; Gay Talese, author; Milton Petrie, business tycoon; and such world tennis champs as Bobby Riggs, Ladislav Hecht and Billy Talbert?
They were all playing members at
THE TENNIS CENTER
New York's most unusual tennis complex "on the Roof" at 333 East 38th Sreet.
Now accepting a limited number of men and women who are serious about their play. Unlimited play! $550. Limited play! $300. (plus court time). For details **(212) 685-5135**
Frank Castaldini, *Resident Director*

Fitness Results®—Private Studio.
Individual Attention For Full-Bodied
Figures & Busy Professionals. 969-0237

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

PRO BODY FITNESS **212-213-1415**
Exercise Training - Nutrition - Aerobics
We'll make you look & feel your very best!

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189

NEW YORK's Health And Fitness—Section. To advertise, call 212-643-6500.

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Sing Yourself Slim, The First 10-Song Inspirational Audio Cassette To Help Dieters Is Here. Call Now! **718-961-1573**

Weight Loss! Low Cost & All Natural—Lose 15-27 Lbs (Average) In 30 Days. Guaranteed Results. Kevin 516-221-4620

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 **(201) 303-0717**
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

WEIGHT CONTROL & MEDIFAST
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd • 212-686-3131

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

THE SPA AT GRAND LAKE, CT.
Under New Management - remodeled rooms. Lose up to 10 lbs. per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily ·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours.
The Caryl Ehrlich Program 212-752-8377

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

KEEP THE WEIGHT OFF
Unique **Personal Diet Plan**
Comprehensive, Psychological Approach.
Experienced Supportive Licensed Ph.D.
Insurance. Free Consultation. **860-3800**

ENTERTAINING

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Philip James Herman—"Caricaturist Par Excellence." 914-357-3318

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722

Caricatures By Steve Nyman—Original Party & Gift Idea. Call 201-797-1003

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Caricatures By Sherry Lane—Since 1968. Corporate & private parties. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

BOAT & YACHT

NORTH COVE YACHTS
At the World Financial Center Marina - offers the finest luxury yachts for distinguished business & social events of every type. Call Gideon Rosen/Neil Heap, founder-principals of the original World Yacht Enterprises. **(212) 321-9350**

FINISTERRE YACHT CHARTERS
The Finest in Wedding & Party Planning
Worldwide Vacations - Sail & Power
(800) 339-2248 / (516) 725-3200

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

MANHATTAN YACHT CHARTERS
The Best On Land And Sea. We Specialize In Full-Service Catering, Decorating, Entertainment, and More. Call us today at **212-995-5470** for an Unforgettable Affair!

SEAPORT LINE
From 25 to 600 people on our three boats, including **JFK's "Honey Fitz".**
Corporate events, meetings, weddings and private events. **Call 212-233-4800.**

V.I.P. YACHTS presents **NY, NY**
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style - 718-351-9395

Holiday Harbor Tours—Dinner Dance Cruise is $34.95/pp. Wedding package for 100 guests is $3,795. **212-307-0985**

Services And Sales Advertisers
New York Magazine is the place for your advertising. Call 212-643-6500.

ELEGANT YACHT CHARTERS
Custom-Tailored, All-Inclusive
Catering Packages Available For All
Of Your Corporate and Social Events.
Located at the Exclusive North Cove
Yacht Basin - World Financial Center.
CALL 212/786-1226 or 718/251-0679

ENTERTAINMENT

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

SINGING TELEGRAMS
With Roses, Champagne Or Chocolates!
BALLOONS FOR PARTIES
STRIPPERS & BELLY DANCERS
CLASSACT · 718-482-7464

Hotbodies—Strips/Bellies/Photos
516-424-4016 · 212-912-1705 · 718-343-3535

BALLOON BOUQUETS OF NEW YORK
212-265-5252
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

S-T-R-I-P-P-E-R-S
The Best For Less!
Free Gift. 718-338-2438

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Also: diving for dollars, recording studios.
Laser Star. **1-800-223-6060**, lit avail.

JOSH SANDS' "ROAST-N-TOAST"
In a **"This Is Your Life"** format - Hilarious Stand-up! **212-713-5330; 201-679-0874**

AMBER!
FEMALE STRIPPER for **OFFICES**
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

Yenta-Gram®—Yenta comediennes deliver hilarious, personalized nagging messages - all occasions. **212-475-0566**

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133**

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Hypnosis, ESP Show—Amazing, hilarious. Call: Zordini. 516-759-3434

Magic!—*Urban renewal for the mind.* Laughs, surprises and fun. 212-873-1111

Handwriting Analyst—Ruth B. will electrify your corp/pvt party. 212-755-7884

Unique Psychic Parties—George Koury 212-642-5027, 914-657-8308

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
Free Roses! 212-627-3055; 516-328-6700

DIAL-N-ACT •212-861-2438
Bachelor/Bachelorette Party Specialists

Comedy Hypnotist—Unparalleled entertainment. Adam Jason - 718-845-0933

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries,** N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

UNIQUE THEME PARTY
Specialists - Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau
Calypso, Old West, Mardi Gras, Rio, '50s
2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

MURDER MYSTERY, INC
"KILL 'EM" At Your Next Affair.
Corporate - Private Parties - Fund Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. **Wunderman Productions - 516-868-1795.**

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Hollywood Pop Gallery
212-777-2238 · 203-622-4057
Entertainment Co. - Over 200 wonderful & different entertainers for kids & adults!
Balloon Delivery & Decorating Service!
Party Locations - Look-Alikes - Themes
Bar Mitzvahs - Corporate Events & More!

BALLOONS AND THINGS—Bouquets & Care Packages. 914-638-6470, 201-307-9343, 212-226-7900, 718-263-3855

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

VENTRILOQUIST COMIC
TV/Club act - direct to you. **718-252-1876**

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121.**

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-206-6363. AX/MC/VI.

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

Helium Balloons - $22—Flowers, Free Local Delivery. AMEX. 212-864-3800

Celebrity Look-Alikes—Over 100 top impersonators, from Groucho to Madonna. Wunderman Productions - 516-868-1795

ENTERTAINMENT/MUSIC

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music/Dancers. Caribbean Themes. Lambada, Limbo, Jazz & DJs.
SAMBA NOVO (718) 965-1765

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500.

Mind-Sweeper DJ's—Great party music, 30's-90's, lights, prof. refs. 718-875-9824

Memorable Music—Prof. Disc Jockeys for every celebration! 718-846-5036

The Black Tie Orchestra—NY's beautiful Dinner/Dance music! Enjoy the songs of Astaire, Broadway; Swing and "Viennese" violins! Hotel/home. Broch: **718-478-2982**

BOK MusiC Bands, DJs, etc.
"Not Your Typical Wedding Music"
Call Brendan: 914-723-0739, 212-794-2788

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

Best Swing Band - Lowest Price—Unmatched Credentials. 212-245-3059

BILL CONWAY & SWING EXPRESS
Dance to great Swing, Motown, Ballroom. Superb Jazz and Classical. **718-274-9668**

Bliss Music Ltd.—Free audio tape or video app't. Reasonable! 212-724-6544

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

Funkestra—Incredible Brass & Vocals. Swing, Big Chill, Contemp. 203-655-0990

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

JAZZ/CLASSICAL—Duos, trios & up. Also featuring South American music. Call Greg - **212-727-0219, 201-762-5893.**

Ken Gross Orchestras
Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Kenneth Mallor
Pianist
(212) 877-3091

Kit McClure Band—Elegant ladies play great dance music. 40's-90's. **212-864-6759**

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008**

Mike Dee - DJ & Pianist/Singer—Music For Any Occasion. 718-932-3649

Mike Turitto—Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

Mobile Music DJ's—Best of the 30's-90's. Joe Shane - 212-254-1549 / 914-769-9056

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Call 212-643-6500—To place your ad in NEW YORK Magazine's KIDS Section.

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

The Feetwarmers—Swing's Our Thing: You Ring, We Bring. **201-854-7483**

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921

GIFT

Personal Rap Song—On cassette. Your info - our music. CD quality. **516-759-5676**

Grand Chocolate Pizza!—LA's Hottest Gift. 52 Toppings. 800-728-1187

PERSONALIZED GIFTS
Choose embroidery & monogramming or custom-etched glassware for thoughtful gift solutions. **Threadlogic 212-741-4742**

Unforgettable Gifts, Gift Baskets & Fine Foods. For **Secretary's Day** or any occasion. **McLaren & Chase 212-242-1120**

CHOCOLATE LOVERS
• SOME SUGAR-FREE •
Angel Kissed
To receive a unique taste experience, send CHK or MO for $4.95 to cover P&H to:
ANGEL KISSED
POB 17561, Plantation, FL 33318-7561. Call toll-free for credit card orders: 1-800-27-ANGEL
($10 minimum on credit card orders)

MERCHANDISE/GIFT

FROZEN MARGARITA MIX
INSTANT PARTY! Add tequila & freeze overnight for 30 4-oz drinks (1 gal) - $14.95 includes UPS charges. Also Texas Care Packages - picante & green chili salsas, mesquite & hickory BBQ sauces & more. **SNAFU Specialties 1-800-43-SNAFU**

GIFT BASKET

Just For You—Fine foods & lavish gifts. Nationwide. 1-800-332-9882; 914-292-6266

BASKETFULL, Inc.
Send a **Basketfull** of Secretary's Week, Thank You, Get Well, Birthday, Baby. CALL FOR CATALOG! **212-255-6800**

NOT JUST A BASKET®
Our Concept Differs From The Rest.
Unique gift ideas for that special secretary.
Same-Day Delivery. **(212) 249-6353**

JODI'S BASKETS UNLTD.
HAS IT ALL! — Balloons & Baskets for Secretary's Day. Local deliv in NY/NJ. **UPS Deliv. 800-477-3603; 201-487-3603**

A TISKET A TASKET®
Mom & Dad, Secretary's, etc. First & Best Nationwide! **1-800-955-2847, 212-308-4066**

Baskets With Style—A gift no one ever returns. Purple Door® - 212-627-4076

GOURMET

It's Party Time!—Home Catering, Bartenders, Waiters. Since 1971. 718-833-4432

Chef By The Hour—Fine Italian dinners, buffets. Brochure: (212) 627-9060

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

Make Your Own Taco Party—& Other Mexican Fiestas. Zarela - 212-644-6740

Howard's Gourmet—Creative Menus. Weddings & Affairs. Spaces. 212-724-0912

INVITATIONS

Announcements And Invitations—Unique · Personalized 201-912-8937

PARTY CONSULTANT

CREATIVE CONSULTING
Event Planning - Free Referral Services
212-472-3640

PARTY SERVICE

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

PARTY AMIDST NOSTALGIA
In Terrific 1940's Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

MORAN'S TOWNHOUSE—The finest experience in catering for intimate weddings & special events at reasonable rates. Elegant setting, with genuine fireplace. Up to 150 persons. **Brian - 212-732-2070**

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Moran's Fabulous Foods—Unforgettable Parties - Charming Fireplaces and Patio Gardens. Personalized Service and Planning for 40-300. **Colleen - 212-989-5689.**

COPACABANA

PARTIES
HAVE YOURS At The
NOBODY CATERS LIKE THE COPA !
Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

LEND-A-HAND
Party Help · Cleaning Service
Since 1971 212-362-8200

Corporate & Group—Picnics, Parties. Professionally catered, 50 private camp acres, 20 miles from GWB. **914-638-0700**

ARTIE's WAREHOUSE REST.
539 W. 21st St., NY - (212) 989-9500
Weddings, Bar Mitzvahs, Corp/Priv.

GETTING MARRIED?—Having a party or conference? We'll find the "perfect" place, caterer, florist, etc... **FREE!** Nationwide - w/800-plus NYC Locations. Est. 1978 **(212) 737-7536**

Party Professionals—Our Chelsea loft with view & other unusual NYC locations. Personalized catering & coordinating for any size event. **212-807-8278**

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: **212-753-4858.** 987 2nd Ave. (corner 52nd).

Fiasco - Spectacular Glass-enc. Garden—Superior Cuisine - to 35. (212) 620-4620

Fabulous Party Packages at
THE BALLROOM RESTAURANT
Ruth Rosenthal 212-244-3005; 695-9415

Coldwaters—Private room - seats 15-75. 988 Second Ave., nr 52nd St. 212-888-2122

"A PARTY TO REMEMBER"—Why settle for less, when you can experience the finest that NYC nightlife has to offer? Celebrate in an upscale environment, fully equipped with a kitchen, visuals and state-of-the-art electronics. We offer competitive prices - catering dep't. **212-582-2222**

PARTY SPACE

BRIDGEWATERS. Our Terrace,
Dramatic Views, Superb Cuisine & Impeccable Service will make your Wedding, Bar Mitzvah or Corporate Event a Truly Perfect Occasion!
(212) 608-8823 (800) 852-3690

PARTY PLANNER
Putting it together is what we're all about!
Barry Dean 516-536-6606/212-809-6666

THE TOWER **212 · 620 · 0505**
Dramatic Space · Greenhouse Entry
30' Cathedral Ceiling · Skylights · Balcony

SILVERCUP STUDIOS
Step into the world of film.
Spectacular views of Manhattan.
50-2000 persons. With or without catering.
App't only. 718-784-3390 · ext 299.

THE AMAZON CLUB
At Tribeca Beach
Manhattan's Only Tropical Location For This Summer's Corporate & Private Party. Fabulous Food In A Magnificent Outdoor Setting. Personalized Party Design For Any Size Event. Call Susan: **(212) 227-2900**

· STYLISH FIFTH AVENUE LOFT ·
Ideal For Intimate Gatherings. Distinctive catering, piano, bar...all the accoutrements for a **Wonderful Party 212-620-0622**

SPRING LAKE COUNTRY CLUB
Plan your corp. picnic in nearby Bergen Cty. **Just 20 miles from GWB.** Enjoy our beautiful country setting and fine food. Facilities include 1-acre pool, boating & fishing, softball, tennis, basketball & much more. 8000-sq. ft. pavilion overlooking lake and pool. Exclusive Use Available. Accommodates 200-2000. **(201) 831-9000**

Contemporary Townhouse/Garden—For cocktail parties - small weddings. (Max. 75). Our caterers or yours. **212-741-0567**

MUSEUM HALL—Classical grand setting. Newly renovated. Ideal for weddings & corporate events. **Complete catering services provided.** Some dates still available in May & June. **212-473-2910**

Magnificent Manhattan Disco—For your next party of 300-2,000. Emerald City (formerly Red Parrot). Info: 212-755-0496-97

Patrick O'Neal's Penthouse Loft
Spectacular Mid-Manhattan View.
Elegant For Weddings & Special Events.
Call Janet at (212) 399-2340.

BUTLER'S - B'way/38th & 39th—Lunch, Mon-Fri. Private rooms available - 7 days a week - for corporate events, social functions and receptions. Special group rates. Valet parking. We are "Manhattan's only affordable quality catering". **(212) 575-1407**

Tiffany Hall—Meetings & Events. 25-200. Elegance in Midtown. 212-685-8019

Elegance · Economy
Best Spaces · Lowest Prices. 212-765-8714

DEZERLAND—NY's Ultimate Extravaganza! An ideal space for **Corp/Priv Parties/Business Meetings & Luncheons.** Four clubs in one, Indoor Drive-In Theatre, Sing-Along & Classic Car Museum. Accom 100-2000P, with decor and music from the '50s thru the '90s. With or w/o catering. Nancy Levy - **212-727-8840**

Elegant Ballroom—In Private East Side Town House. 212-517-5048

Exclusive Private Club Space—Chelsea, 30-150, bar/catering avail. 212-924-1235

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

PLACES FOR PICNICS
3 tremendous locations for a corporate picnic, organizational event or private party. Can accommodate 100-2,000 and have complete catering, swimming and athletic facilities. June-Sept. **212-628-1393**

ELEGANT PARISIAN BALLROOM
French Windows, Antique Bar, Stained Glass, 60' Balcony. **212-677-3173.**

ASPEN - ELEGANT ART DECO CLUB
20th St. off 5th Ave. NYC CORP/PRIV PARTIES from 100-800P. Top Sound System/DJ/Video. Fine cuisine or outside caterers welcome. **We also own 20 WEST** (formerly Chevy's). Call Nancy Levy at **212-727-8840**

ALGER MANOR
Fine receptions for 20 to 200.
Kindly call: 212-627-8838

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug 212-861-4330

WEDDINGS

A Wedding On Wall St.—Beautiful restaurant in downtown Manhattan for weddings and private parties. **212-943-9050**

Delmonico's—Weddings in Victorian Splendor. Surprisingly Reasonable!
(212) 422-4747

Let Us Cater Your Eminently Affordable Reception or Party at the Elegant Ashford.
Call Sandy or Sara at 212-421-6900

SPECIAL ISSUE

The Ultimate Insider's Guide To Bargains

From high-yield bank CDs and great antique finds to special hotel packages and even pet shampoo, this perfect-bound issue tells where to shop and save on everything!

NEW YORK's 1.6 million readers know a good value when they see one — so deliver your bargain to this ready market of sophisticated shoppers.

Call us at 212-643-6455 to place your ad!

Issue Date: May 6 On Sale: April 29 Ad Close: April 23

INTERIORS

ANTIQUES

WHY PAY NYC PRICES?
Coury's Antiques of Nyack, NY offers the same quality American & European Mahogany, Oak & Pine Furniture as found in NYC. Delivery. 102 Main St.
Call: 1-800-229-5305.

KITCHEN/BATHROOMS

Bathrooms Restored—Cleaning, Regrouting and Tile Work. **212-533-8413**

CLOSETS

Closet Factory—No one puts more into a closet than we do. In-home design consultation. NY or NJ. **800-251-0155**

FLEA MARKETS

THE ANNEX ANTIQUES FAIR
& FLEA MARKET
Every Sat & Sun, year round, 9am-5pm, 6th Ave & 25th St NYC, Antiques, Collectibles & Decorative Arts. (212)243-5343

FURNITURE REFINISHING

Olek Lejbzon & Co. Est. 1950
Restoration, French polish furn/antiques.
246-5688 Upholstery **600 W. 57th St.**

GENERAL CONTRACTORS

SI Construction—*Full-Svce.* Comm/Res. Free Est. Financing Avail. 718-361-9756

ARO *Construction*—Apartment renovating, painting & carpentry. **(718) 693-2028**

INTERIOR DESIGNERS

Designs That Work—Sensible Solutions For The Home or Office. 212-595-6419

USE-WHAT-YOU-HAVE INTERIORS
● "SPRING-FEVER" MARCH SALE ●
1st room - regular price - $195.
2nd room - 1982 price - only $125!!!
TRI-STATE AREA 212-288-8888

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's.
Call Steve Lyons: 212-371-6771

The Mendenhall Group Inc.—Featuring our exclusive "Package Deal"℠. Affordable rates. For home or office.
Call: 212-687-2580 or 516-486-6312.

CREATE YOUR OWN STYLE
Decoration · Lighting · Space Planning
Renovation · Expert Design Service
Affordable Rates · Flexible Hours ·
Home or Office. (212) 628-6846

Interior Designer And Consultant—Formerly of Lord & Taylor, NYC.
Ruth Shields, A.S.I.D. 516-487-3538

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-869-9727.

Deeply Satisfying Interiors—Art Deco, Contemporary, Southwest. Plans, Scale Drawings, Color Harmony. Call: 222-4528.

HOME/BUSINESS IMPROVEMENT

NY *Craftsmen*—*Carpentry, electric, etc.* Contracting. All size jobs. 212-477-4477

Prisma Design—Interior planners & builders. Kitchens, Woodworking, Decorative Painting. Portfolio refs. **212-219-1295**

Renovations—Kitchens, baths, total apts. Top Quality Work - Insured - Free Est. Honest, reliable. Ref's. Steve 212-964-5011

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111

PAINTING AND WALLPAPERING

Up Against The Wall—Meticulous Paperhanger/Painter. Free estimates. Comm'l/Residential. **Gary: 212-679-5024.**

Forget The Rest, We're The Best—Ins. Excel. Ref. Affordable. 212-687-2580

Stephen's Painting—Neat, top quality workmanship. Plaster. Over 15 yrs exp. Top refs. Free Est. Insured. 212-288-5328

Superb/Reliable—Sheetrock, papering, painting. Free Estimate. 718-793-3936

Deva Home Improvement & Restoration
Painting Plastering Paperhanging
Tile Woodwork Renovations 14 Yrs. Exp.
TOP JOB Reasonable Costs **971-8774**

Exceptional Painting—Quality, careful, clean work, free estimates. Full insurance and excellent references. 718-204-9137.

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Superior Wall Covering Inst.—718-386-2660/Guaranteed/Beeper. 212-276-0217

Fine Painting & Papering—Expert, neat & reliable. Ins. Denis Cleary: 212-633-1164

Wall-Covering, Installation and Removal
Ornamental plastering, custom painting.
Demetrious Gardelis 718-783-4868

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Beautiful Insides—Experts in painting, *plastering, wallpapering, stripping. Excel*lent refs. Estab. 11 years. Ins. **212-517-9361**

UPHOLSTERY

Wall Upholstery, Fabric Panels—Free Est. Comm/Res. Call Jay: 212-824-1395

RUGS & CARPETS

DIAL 800 - CARPETS
Big Discounts - Commercial/Residential.
Free *Shop-at-Home/Office.* VI/MC
HAGGAR INDUSTRIES INC, EST. 1932

WINDOW TREATMENT

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet In Metro Area!"
- Joan Hamburg, 8/24/89.
212-538-6567 718-748-8600
Nationwide: 800-432-8282
Carpet-Rugs: 1-800-C·A·R·P·E·T·S
HAGGAR INDS., INC. Est. 1932 VI/MC

Low Prices—Vertical, Roman, Duette, Balloon, Wood, Pleated Shades & Draperies. Kingsboro. 212-243-0722

Adam, The First Man To Call—For all custom window treatments. 212-986-1510

SERVICES AND SALES

APPLIANCE

SHOP VIA YOUR TELEPHONE
For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm, with make/model number, for low price.
PRICEWATCHERS - 718-470-1620

Television, Appliance Bargains—New, warranteed. Call for quotes. **Home Sales Enterprises. 718-241-3272, 212-513-1513.**

ASTROLOGY

Telepsychic—Morris Fonte, now available for business and personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

The Love Psychic—Brilliant psychic gives reading that changes your life. Live or phone. **212-874-7692**

Powerful Readings—By Harvard Psychic, Jeanne Mayell. 617-239-3489

Real Life Readings—By Top-Notch Magazine Astologer. In-Depth, In-Person, On-Target. Affordable. 212-779-9302

CAREER SERVICE

Career Transitions—Define & Find The Work You Want To Do. *212-673-8861*

CLEANING SERVICE

Never Clean Your Home Again... Let us!... Leisure Cleaning Services, Ltd. Insured & Bonded. **Call: 212-628-6130 - and relax.**

Our Professionals LOVE TO CLEAN!
Also available: Party Help, Bartenders, Painters, Movers and Typists.
Lendahand 212-362-8200

Maids Unlimited—Maids & Housemen & Party Help. Equipment available. Bonded & Insured. Since 1959. **212-838-6282**

Rubbish Clean Out Service
Container Service 10, 20 & 30 Yards
Mini Container Service
DE COSTOLE CARTING, INC.
— Complete Service —
D.C.A. #480950
D.C.A. #482773
718-241-6428
212-921-2773

Custom Clean 212-769-2515—Commercial & Residential Cleaning.

CREDIT CONSULTATION

Credit Report Problems? We Can Help—Certified Consultants. 800-42-REVIVAL

FOR SALE

Noisy Neighbors?
At last! A remarkable breakthrough for noise relief: the Quiet Machine™.
Free brochure. First & Co. - 718-544-7563

INSTRUCTION

Backgammon Instructor—WBA Ranked-$100 Per Hour. 255-7282 Leave Message.

INSURANCE

LONG-TERM DISABILITY BENEFITS
Up To 25K Per Month. Life Insurance At Competitive Rates. 212-768-7446

Low-Cost Major Medical—Call Now For Information. 9am-4:30pm. 1-800-445-0454

LEGAL SERVICE

EXPERIENCED ATTORNEY:
Entertainment & Business Law, Logos, Contracts & Copyrights. Free Phone Consultation: 718-544-7070.

LICENSED MOVER

MORE THAN MOVING
On Time! On Budget! On Target!
DOT T12111 **212-348-2800** 402 E. 90th.

MOVING & STORAGE
Local/long distance · 7 days.
I.C.C. #223143 DOT 11685
UVALS - 225 CPW. 212-662-6600

GALILEE MOVING, INC.
Fully lic'd & ins. 24 hrs. Res./Comm. Free est./Box del. DOT 11903. 428 W. 47th. Local/long dist. **212-247-MOVE**

LONG DISTANCE MOVES
Florida - Boston - D.C. & all other points.
635 W. 27th. 212-662-6436. DOT T11294

Continued on next page.

SERVICES AND SALES

Continued from previous page.

LICENSED MOVER

COHEN MOVING/LOW $$
Exceptional moving & storage systems.
DOT T11294. 635 W. 27th. 212-662-6436

MOISHE'S MOVING
AND MINI-STORAGE
LOCAL • LONG DISTANCE • OVERSEAS
439-9191 1627 SECOND AVE.
DOT 10674 • ICC MC176990

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670

NICE JEWISH BOY With Mini-Storage
24-hr service. Big & small jobs.
Local & long distance. 1000 S. Fort St.,
Harrison, NJ PM 00401. 212-925-1043

SABRA'S MOVING & STORAGE
Professional Service • Last Minute.
All Size Moves. DOT T11011. 527 W. 47th.
Free estimates. 212-956-8080

ABRAHAM'S MOVING
Local & Long Distance. ICC# MC235002
24 Hrs. DOT# 11724 **Call 212-348-3030.**

RAINBOW MOVERS INC. - Since 1977
Home, office & art. Packing. Storage.
Visit our Tribeca store/call for free deliv.
19 Leonard St. DOT 1747 **212-431-8551 Ax**

CASEY'S DELIVERY SERVICE
Daily To And From Wash, MD & VA.
Small And Large Loads.
Call Paul Casey · 301-656-0723.

MIRACLE MOVERS **212-860-7568**
Home/office; no job too small or too large.
DOT 11776 · All supplies · 201 East 87th St

LIMOUSINE SERVICE

Lewis David Limousines 800-545-4662 — 10% Off When Mentioning NY Magazine.

TIMELY WHEELS CAR & LIMO
Chauffeured Sedans & Stretch Limos
available to Airports, Five Boros,
Dinner/Theatre, Out-of-Town Trips.
Resv. Accepted. 212-645-9888 AMEX

YOUR CAR/OUR DRIVERS:
Concerned about traffic/parking/business meetings? Let our chauffeurs drive you in your car at reasonable hrly/wkly rates.
CHAUFFEUR ELEGANCE **737-1633**

Limos—6-12 passengers. From $30/hr. AX/MC/VI. 212-518-9510 & 718-318-1169

CRESTWOOD CAR & LIMO · Lrg fleet of **Lincolns. "Retailer Of The Month"** · Retailing Mag. LAG $29. JFK $39. NWK $44. $29/hr. 212-629-8700. **800-34-CREST. MC/VI/AX. Stretches available** 24 hrs.

MASSAGE

A-1 Sunshine Services—Midtown location. Swedish massage. 212-247-6734

MULTI-EUROPEAN MASSAGE
Our Delicate And Gentle Touch
Will Make The Memories Linger On!
10am-11pm. 212-727-0558. Mon-Fri.

Release Tensions—Relax Gently. Resid. W. Village/Wall St. Access. 212-727-9142

Soothing Relaxation—Gentle & Private. E. 50's. Residential Service. 212-355-3247

Complete Relaxation—European therapist. Private, East 50's. Sara 212-688-9874

April - East Side Studio. Private.
By Appointment Only. Quality Massage.
212-308-7855

California/Hawaiian Style—Manhattan residential only. 212-935-3711. 7 days.

Executive Stress Relief—Private. By appointment. 212-666-2816. $175.

An Exceptional Massage By French—Lady. Clean/private. 7 days. 212-888-3497

A Loving Touch—Sensitive, Relaxing & Quality. East Side Studio/Res. 682-3632

MIDTOWN RELAXATION
A fabulous, superb massage.
50's - 5th Ave. **(212) 765-9628.**

Royal Hands—The Ultimate In Relaxation. East Side Studio/Res. 545-1549

SENSATIONAL MASSAGE!
An experience in excellence.
W. Village (Wall St. access)...**212-645-4995**

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

No More Tension—Let Our Experienced Professionals Relax You. 212-779-4297

Extraordinary Massage—Unforgettable! East 20's... 212-685-5614.

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

For The Ultimate In Relaxing—
Massage. Located In A Luxurious East
Side Mansion. 861-7008 & 861-7313

FIRST CHOICE
Linda & Susan. Quality Massage. Studio.
10am-1pm. Residential. 24 hrs. **759-7323**

A Superb Massage—New East 30's location. 212-213-5167 or 749-6785

MIRAMAR SALON E.61st (Park/Madsn)
Studio - selective privacy, superb massage.
Credit cards welcome. 212-826-8814

EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-8pm. **212-980-8172**

Touch By Tomas For Gentlemen—$150.....Relax & Renew 212-725-4661

John's Unique Universe For Men—$150. 4 Hands For You/$250. 212-213-1207

Queens Blvd.
Complete Relaxation By App't. Many Therapists. Credit Cards **718-268-5451**

Ginza. East 70's. Relaxing & Private—Japanese style. Residential. 212-650-1355

A TIME TO REMEMBER
All New! Beautiful & Elegant. Private.
10am-1am. **212-481-8692 & 212-686-2674**

Massage For The Senses—Rediscover Total Relaxation. 212-308-4311

Galaxy Studio—Therapeutic Massage. Total Relaxation. 718-279-8987

A DELIGHTFUL MASSAGE
To relax body and mind.
East 50's - private. **212-754-1470.**

Studio 50
Japanese Shiatsu & Swedish
Professional staff. Residential available.
By appointment only. **212-832-3920**

SHOGUN—Sauna, steam, exercise, international technique. 10am-12am. 516-739-3131/516-484-3131. Mineola

NEW SALON 26
Total relaxation for the body and mind.
By app't only. Open 7 days. **212-725-7253**

Relax And Experience The Relief—Of Your Senses. Residential. NYC. 996-0255

Swedish Massage—Relaxing, Healthful, No Rush. Reasonable Rates. 212-696-9211

Japanese Pure Shiatsu—Also resident/office. 73rd and York. 212-734-6425

ELIZABETH - SUPERB MASSAGE
Private. Midtown Studio.
Residential Available. **212-682-2942**

Advertise in NEW YORK Magazine's
SERVICES AND SALES SECTION.
For details, call 212-643-6500

Massage - Swedish & Shiatsu—Jericho Turnpike. 718-343-6043

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

Sophisticated European Lady
Luxurious surroundings.
Residential/7 days. **212-262-4537**

TOTAL RELAXATION
Private. By App't. Credit Cards.
Exit 33 LIE, Great Neck - 516-829-8830

OTUKI 212-787-6321
Best Massage In Town.
Residential Only. License #2290

Russian Massage—Totally Complete. West 94th. By Lucy & Joseph - 222-4868

Lisa - Relaxing, Private/Residential—Japanese masseuse - 212-768-1291

Continental Acupressure—Swedish/Shiatsu. 516-271-4646

Superb Swedish Massage - Reflexology—By appointment only. 212-489-5322.

Parisienne—Enjoy A Relaxing Massage, By Appointment - 212-957-8401

Samson...Man Wonder Of Massage—679-0450, 684-7417 & 201-284-1365

No Si A - Shiatsu/Swedish Massage—Also resident/office. (212) 755-4296

Shiatsu—Japanese massage. E 75th St. (212) 288-8143/8943

Terrific Talent/Expertise Massage—10am-10pm. 212-477-8958

Excellent Massage—Relaxation. (718)-779-6921.

Body Therapy—Holistic Relief Of Aches & Stress. E. 60's. Adam. 212-861-3624

Massage. Queens. Total Relaxation—718-575-3054 Or 718-460-4401

Relaxing Swedish Massage—E. 86th St. 212-472-7640

ORIENTAL SPA
Whirlpool. LIE 31.
718-428-7744 & 718-428-0492

Three R's...—Open 9 am. Mature, caring therapist. (212) 315-1450

Distinguished, Nurturing Touch—By Lina. East 80's. 212-744-7038

Diana's East—59th & Third. By appointment only. 212-308-7066

Licensed Masseur For Men—East 50's studio/your hotel. Richard. 212-759-6210

A GENTLE TOUCH—Loving, sensitive, excellent quality massage. W. 75th St. 212-362-8176

Expert Masseur—Complete Bodywork. Relaxing, Private. Bobb 212-675-1090

Michael's Massage/Private Studio—East 70's. Residential also. 212-249-2129

Mid-Manhattan. Relaxing Massage—Private. Residential. 212-486-6960

Akasaka—Shiatsu/Swedish massage.
Professional staff, educated in Japan.
Expert masseuses. **212-580-9029**

OKINAWA SPA
Shiatsu/Swedish/Sauna/Showers
914-833-1555

June Salon - Relaxing, Oriental—Body Rub. Downtown - 212-964-4483.

Beautiful Experience - Relaxation—
Oriental-European. 1/2 Hr. Available.
$5 Discount With Ad. 718-672-2226

Hakone Shiatsu/Swedish—Professional Masseuses From Japan. 212-486-6444

Jackie's Swedish Massage—Clean, Exclusive Privacy. East 50's. 212-759-0032

European Aromatics
E. Side Locale 10:30 am. 212-599-2995

For The Special People!—Be a V.I.P. - Bath and Massage. 212-582-3161

MATRIMONIAL SERVICE

Clergyman—Conducts Contemporary Weddings For All Faiths. 212-799-1157

MUSIC INSTRUCTION

Modern Piano—Jazz Improv. Chord Cycles. Former ABC-TV. 212-879-1153

Make your piano sing
Harriet M. Lipman
Piano Tuner
516-352-8153

PERSONAL SERVICES

From $10.00 A Month—24-hr. answering and mail services. Action 212-279-3870

Don't Stand On Line - License Plates, Registrations, Titles, Passports, Visas, Birth Certificates, Parking/Moving Violations. **Red-Tape Cutters - 212-406-9898**

Lean On Us, Ltd.—Errands, Shopping, Etc. Personal Concierge. 212-879-0706

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996.

Cat Sitters Service Of NY—Cat Care In Your Home. Bonded. 212-362-2175

While You're Away—Cat care in your home. Bonded. Refs. 212-581-2188

Continued on next page.

Continued from previous page.

PHOTOGRAPHY

V S P—Professional videotaping & photography. Excellent quality. 212-567-5807

Classic Black & White Wedding Photography in modern unobtrusive style. Archivally hand-printed. **212-334-9253**

Best Wedding Value—Both formal and candid. Karen Milliken. 212-689-6123

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure 212-921-9255

Wedding Packages/Hourly Rates—Portfolio. Paul - 212-242-6514

RESUME SERVICE

Eye-Opening Resumes—Recession Job Stategy. Career Planning Inst. 599-0032

Effective Professional Resumes—Plus career/mktg counseling. 212-744-1186

LICENSED THERAPY

Surrogate Therapy-Most advanced therapy in existence. If you're suffering from impotency, premature reaction, fear of intimacy, shyness. We are offering an affordable program that really works. Our expert team of therapists & surrogates will help you identify & solve your problems. Short term programs with long term results. Immediate appts available at the largest sex therapy center in NY. Free consultation. Midtown location. Credit Cards Accepted. 1-Week Low Price Special (new patients only). Mon-Fri, 10-7: Sat-8:30-3:30. **212-391-1637**

Kind, Sensitive Surrogate Therapist—MSW. Trained. Credit Cards 212-865-7214

Effective Sex Therapy Service, Supervised Treatment Of Male & Female Dysfunction, Fear Of Intimacy, Impotency, Shyness & Sexual Inexperience. Licensed Psychotherapists - Accredited Staff - Supervised Surrogates. Initial Consultation Free. Insurance Where Acceptable. Major Credit Cards, Midtown Location: **Interactive Support Group 212-725-3757**

Sexual Problems? Dr. Ruth—Techniques. Surrogate Program, Ph.D. 212-517-0255

Sexual Problems—Cure Premature Ejaculation. 970-7071. $20. Free Intro.

VIP Sex Therapist—Trained Surrogates. Famed Expert. Results!! 212-330-0730

ROLE PLAY

ALURE

An Excellent Way To Relax. **431-0444**

Refined Nordic Specialist—Relaxation/Role-Play Therapy. 212-725-3923

Expert Psychodramatist Helps You
Explore Your Inner Thoughts.
Call Linda - **718-279-0303.**

Relaxation Therapy—For The Discerning Man. Manhattan Residential. 212-541-6759. Cindy. VISA/MC/AMEX

Attitudes—Role-Play For Those With Taste. 212-255-6888

Body And Mind—Therapeutic relaxation with perfection. 212-721-5683

Classy Psychodramatist—Specializing in personal behavior. 212-721-0884

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. East Side location. Call 10am-midnight: **532-9280**

New! East 80's—Role Play. Private. 212-517-6538; 212-517-6957

Escapist COMPULSIONS Explored.
Role playing, 150 unusual dramas.
PhD. 7 days. 11am-10pm. 212-475-3377

For Discriminating Men—Intense, Therapeutic Relaxation. Safe. 988-3226

New! West 57th - French—Elegant Therapy, Role-Play. 212-262-0830

Total Relaxation—For the harried executive. East 80's. 212-734-4419

GOT THE WEATHER BLUES?
Come To A Unique Role-Play Retreat.
Credit Cards Accepted. **212-213-9405**

Behavior Modification—For Mature Gentlemen. Relax & Unwind.
Psychodrama Specialist. Lauren. **629-5887**

A Rich Experience In Relaxation—Tasteful, private setting. 212-682-1197

Luvsaver Hotline—Unique Role Playing. No Subject Taboo. Fee. 212-246-0331

Total Relaxation—Unique Role-Play. Brooklyn, Queens. 718-454-6969

Meditation Therapy—For Relaxation & Mental Enrichment. Call Kay - 861-5709

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

Nurse Psychodrama—Relaxation Therapy. New East 80's locale. 212-734-4419

Paradise Lost—Psychodrama specialists. Skilled in every aspect of behavior and role-playing. 212-947-2959. Credit Cards.

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 213-2735

Psychodrama—To make yourself available. 212-255-0664

Esoteric Psychodramatist—Genius Role-Play. Call Miss Park - 212-496-1794.

Queens/LI/Manhattan: Relax, Unwind—With Jenny. Role playing. 718-997-1956

Rejuvenating Therapy—Retreat Into Relaxing Role Play In Luxurious Midtown Duplex. Diana - 212-644-0507

Relax With Stress Relief Therapy
Private sessions. Convenient midtown location. Lea or Ann - 212-644-0507

COMPLETE RELAXATION
Residential Available.
212-996-3599 - open from 1pm on.

Wall St. Location—Complete Relaxation. Private. By App't. Loreal. 212-509-2125

Relaxation Therapy—And Role-Playing. Private Sessions. Scott. 212-242-7054

Role Playing—Understand your inner needs & desires. 212-239-0542

Sexuality Therapy—E. 41st & Park Ave. Relaxing/Role-Play. Didi 212-867-9173

STRESSED? RELAXATION PLUS.
Learn the art of relaxation.
By app't. Lynn - 212-545-8404.

Relaxing Safe Role-Play—Exploration. Call Ray. 212-249-3047

Role Play—Like Never Before - Lorraine's. 212-598-0322/212-598-0323

Unique Role-Playing By Experts—East Side. 212-371-5654 / 212-661-5756

Ventures Unlimited—Relaxation For The '90s. First Class Role Play. 888-1666

Your Private Oasis—Relaxation Therapy. Enjoy & Unwind. 212-879-9542

Psychotherapist—Explore all subjects. Role playing - 24 hrs. 516-422-2404

Elegant, Mature Role-Play—Write for information: 981 1st Ave, #120, NYC 10022

STRICTLY PERSONALS

You've Waited Too Long—To meet this *fun-loving, young-looking,* 44-year-old 18K, gold-natured Jewish male, fond of movies, comedy, dining out and you: sweet, 5'2" and under, slim Jewish female, 32-43. If you're interested in a lasting commitment, the time is now. Photo appreciated. 9072 ✉

Tired Of Dating—Beautiful, sophisticated European, 5'6", great shape, mid 40's, prestigious job, Manhattanite, warm, vibrant, effervescent, enthusiastic. Looking for a lasting relationship with my special man - equally sophisticated and successful, tall, 38-58, who has honesty and fun as priorities. 3845 ✉

Beautiful Blond Model—Highly educated, wants to meet marriage-minded, Jewish, handsome, slim, successful MD/DDS (35-40). Note/phone/photo essential. 5936 ✉ ☎

Good-Looking, Very Successful—Entrepreneur in his early 50's, 5'10", very fit, who is a caring, affectionate Jewish male with a zest for life - seeking a female who is pretty, bright, romantic and enthusiastic about life, as I am. Photo a must. 9030 ✉

Pretty Japanese Woman—27, 5'4", would like to meet caring man, 27-34, for relationship. Photo please. 5999 ✉

Jewish, Slim, White—Divorced and *pretty - 36, 5'5", clean and witty.* Cultured, classy, warm and sensible, too - I'd like to make a happy home life with you. Natural, fun-loving, healthy and stable - shoulder-length hair and eyes brown-sable. Seeks professional man, loyal, healthy, secure - well-spoken, nonsmoker, drug-free, for sure! If you're white and love children, perhaps a pet too - established and honest, I'd like to meet you. Fortune favors the brave, the Gulf War has shown. Take a chance - photo please, with bio and phone. Prefer late 30's-early 40's will do. With a smile I thank you - it's now up to you. 4961 ✉

Petite Art Historian—With deep brown eyes, 42, enjoys discovering new restaurants, cooking intimate dinners and exploring *the borders beyond New York.* Seeks companionable, fortysomething Jewish man with adventurous spirit and sense of humor, for a future together. Note/photo please. 3833 ✉

Light Baggage Preferred—Attractive, professional, 5'5", Korean lady seeks a man, 45-60, with integrity, who is athletic and enjoys golf, tennis, music - humorous, successful, open-minded, nonsmoker, warm - to share special times. Send bio/full-length oil portrait optional. 9049 ✉

100-Watt Smile—Slim, blond, very easy *on the eyes (blue), upper-40's executive* with a thing for Gershwin and Kern songs, arts, easy conversation. You're a man who's also easy on the eyes, honest, fit, enjoy your work, with a quick mind to keep up with me and life. Note/phone/photo please. 5994 ✉ ☎

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 47, Suffolk *resident. Looking for someone who wants* to share life and may be interested in dining, cooking, NYC sometimes, travel, boating, the beach, gardening, entertaining, family, friends. Thinks she's a knockout inside and out, 33-39, nonsmoking, nondrinker. Note/photo/phone. 9064 ✉

Still Searching For A Special Gal—30 and up, who's warm, sensitive, affectionate, *adventurous, fun-loving - for dating* and serious relationship. I'm 41, 5'9", 175 lbs, attractive, successful and all of the above. 3866 ✉

A Visionary Man/Top Eye Surgeon—A genuine, warm, old-fashioned romantic with boyish good looks, adventurous, (com)passionate, humorous spirit. Wildly successful, stable, down-to-earth - a cultured GQ type, 39, fit, trim, tall. Hopes to see eye-to-eye with lady of substance, under 38. Photo definately. 6004 ✉

Beautiful Physician—Jewish, 5'5", size 6, *energetic, intellectual, creative, musical.* Seeks compatible man, age 32-42, for friendship and laughter. Please send letter/photo/phone. 9069 ✉

Cute Jewish Girl—31, 5'2", MBA candidate, seeks Jewish guy, 28-39, who is professional, *athletic, fun-loving.* 9047 ✉

Pretty Blond Therapist—47, slim, spunky, confident, sensuous. Seeks bright, funny, warm, self-assured, successful, left-leaning male feminist. 9006 ✉ ☎

Successful, Handsome Businessman—6'2", 180, 43. Excellent physique. Enjoys outdoors, reading, fine wine. Would like to meet very attractive, pleasant woman, 30-50, with outstanding figure, for dinner or just conversation. 5976 ✉

Beautiful Open-Hearted Woman—Jewish professional, 40's, loves chamber music, foreign films, hiking and dancing. Seeks bright, cultured man, 50-60, who values friendship, warmth and communication. 5992 ✉

Golden Opportunity—Bright, handsome, successful, professional Jewish male, 36, 5'9"- enjoys sports, traveling and dining out - is seeking a down-to-earth, sincere woman, 28-37, for a compatible relationship. Photo appreciated. 9015 ✉ ☎

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MasterCard, Visa or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

THE SINGLE LIFE

We're the Best Single Resource You'll Ever Use

We're not a matchmaker and we're more than just a club or a source for singles events. We're **People Resources.** As a member, you choose whomever you wish to meet. You also have the opportunity to be chosen by **the largest group of attractive, available, and successful single people in the tri-state area.** This alone makes us the logical choice when you're ready to take control of your social life.

Our calendar of social events, unequalled by any other local singles organization, is merely a bonus to your membership.

Our beautiful headquarters, our professional, friendly, capable staff, our convenient hours seven days a week, these are all benefits you won't find anywhere else. Call or drop by today to see for yourself.

Meet the people of
PEOPLE RESOURCES
119 W. 57th Street
(212) 765-7770

Open: MON–FRI 9–9 • SAT 10–5 • SUN 12–5
(718) 204-6266 • (516) 794-2740 • (914) 328-9761 • (201) 585-0006 • (203) 852-9567
Member New York Chamber of Commerce and Industry

TAKE CONTROL OF YOUR SOCIAL LIFE

Susan Wallace
President

Performing Artist—With exciting career. Tom Hanks looks and wit! I'm a slim, athletic, sensitive, passionate, playful, Jewish agnostic, 37 - but look much younger. I seek one slim, petite, pretty, warm, honest, nonsmoking female for love, marriage, children and ever after! Love for classical music and the Marx Brothers are pluses! Note and photo, please. 9085 ✉ ☎

Handsome Hazel-Eyed Doc—(Psychologist), warm, affectionate, athletic, 30, seeks caring, warm, attractive female. Western Nassau. 9060 ✉

Calling NJ Woman, 38-48—If you are slim, pretty and looking for a fabulous relationship with a handsome Jewish businessman, 180 lbs, 5'10" tall, then look no further. Send photo/phone. 9021 ✉ ☎

Lively Greek Man—40's, seeks slim young lady. POB 3006, LIC, NY 11103

Educated, Secure, Laid-Back Male—Jewish, 50's, seeks tall woman to 42: brainy, secure, sensual, strong. 5975 ✉

Handsome Stockbroker—Lovable Jewish man, 29, considerate and giving - found Saturdays in Park with bikes, ball games and bagels. You're a caring, upbeat, pretty Jewish woman, 20's, passionate in your interests. For forever. Photo please. 3832 ✉ ☎

Believe In Men Again—Gentle, compassionate, quixotic, handsome attorney for top NY firm - 35, muscular yet unmacho, confident yet self-effacing. Seeks charismatic, loving, lovely and level-headed woman, 25-33, who believes, as I do, that solitude is vastly overrated. Note/photo/etc. 5953 ✉

Likeable Male—Mid-20's, 5'8", seeks attractive woman, 20-25. Photo. 4972 ✉

Get Smart—Deal of your lifetime! Still single, attractive (of course), smart, adventurous, accomplished woman of the '90s is looking to share life (what a concept...) with someone (male, late 30's plus), who is available, energetic, open, hard-working - and still has the time and the taste for romance and laughter. 5913 ✉ ☎

Material Girl Seeks Mate—36, brown hair, brown eyes, 5'3", with a great smile. I enjoy Manhattan in the winter, the beach in the summer, dining out, movies and music. Seeking a man, 36-45 years old, Jewish, who enjoys the same. You must have a successful career, sense of humor and an ability to communicate. Photo/note. 5956 ✉ ☎

Businessman—32, 5'8", likes good conversation, companionship, tennis and the opera. Looking for lady to share life with. Age is no barrier. 5972 ✉

RN - 46, Foreign Language PhD—Slender, attractive, independent, with appreciation for music and the arts, would like to meet sensitive, compassionate, refined - yet not necessarily reserved - male, 38-48, with solid values, strong sense of humor, with similar interests. Letter/recent photo please. 3828 ✉

Fit Pianist/Writer—30, seeks female. I love karate, reading, the beach and laughing. Note/photo/phone. 5964 ✉ ☎

Very Attractive—46-year-old, 5'6", physically fit woman looking for a best friend. Has successful career in the media, sophisticated and cultured, with the spirit of adventure, loves dancing - from tap to disco, and music - from do-wop to Latin jazz. Seeks fit, independent man of substance, with boyish qualities, sense of humor - enjoys music, sports and sharing of feelings. Phone/photo. 5961 ✉

30-Something—I'll be your Hope if you'll be my Michael. Bright, funny, pretty, PhD, professional woman - seeks professional man, 28-38, who loves Woody Allen, Oliver Sachs, Sunday Crosswords, the Mets and rock 'n' roll. Photo. 3848 ✉

Blond, Shapely, Smart—Great-looking 45, (212), for interesting man. 5963 ✉ ☎

Polysyllabic, Multifaceted—Tall, accomplished male yearns for female counterpart. Criteria mandate: affectionate, articulate, vivacious nonsmoking woman for an equal relationship (38-50). Locale unimportant. Laughter, perchance love, germinates with your response. 3844 ✉ ☎

Make Me A Father—Attorney, 39, Jewish, fit, seeks loving wife. Photo. 9048 ✉ ☎

Down-to-Earth—Handsome Jewish professional, 32, seeks compatible mate for serious relationship including love, laughter, romance, fun, etc. 9033 ✉

Easygoing, Affectionate Male—Young-looking 49, slim, 5'7", successful, likes conversation, movies, etc. Seeks slender lady, 30-44, 5'3" up, to share traditional values. Photo/phone. 9053 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Handsome, Successful Professional—26, sincere and affectionate Jewish male, seeks intelligent and attractive Jewish female, 21-26, with a good sense of humor and an appreciation of fine dining, music and dancing, theater and travel. Photo/note. 3847 ✉

Sultry, Shy Psychologist—Jewish female, 31, seeks sane, sensitive male professional, to share joie de vivre. 5973 ✉ ☎

Gorgeous, Elegant, Sensuous—Head-turner - financially independent, slim, 5'4", articulate beauty - seeks a confident, charismatic, attractive, financially successful Jewish man to share life, 45-55. Photo and phone a must. 3836 ✉

Don't Pass Me By!—Romantic, bright, caring, professional Jewish female, 26, cute and petite. You're an intelligent, nonsmoking Jewish gentleman, 31-39, honest and kind, looking for a very special, lasting relationship. 5989 ✉ ☎

Shy, Erudite Lady—39, 5'9", seeks erudite gentleman, 35-47, to develop new harmonic progression. 3846 ✉

Warm-Hearted, Attractive—Professional woman, 55, with humor and vitality, seeks a man with courage, tenderness and dreams for the future. 6010 ✉

Let's Bloom Together—Attractive woman - warm, slim, sincere and artistic, who enjoys museums, music, theater, movies and good conversation - seeks warm-hearted, open man, 45-55, who enjoys his life and his work. 3835 ✉

Handsome, Youthful-Looking—Psychologist looking for attractive, feminine woman nonsmoker, 28-38. Photo, please. 6016 ✉

Adorable And Ready—TV Producer, divorced, Jewish, 39 (looks younger), 5'6" (looks taller) - Seeks attractive, fit, NYC female with humorous soul. Please love sailing, laughter, cozy fires, romantic conversation and children. Please send note/recent photo/phone. 3872 ✉ ☎

I Am—A very attractive female who is interesting, sensitive, slim, down-to-earth. I value kindness, intelligence and integrity. I seek similar male, 50-plus. 3860 ✉

Assertive Blond Goddess—Wealthy professional, 41, is seeking a male counterpart, gentle as a lamb. Must be wealthy and generous and love to spoil. 1528 ✉

Attorney/Businessman—49-years-old, 6'1", 185, seeks mature, slim Jewish woman, 35-38 years old, for marriage and children. For greater life enhancement. Divorcee with one child okay. Photo. 5870 ✉

42-Year-Old Entrepreneur—5'10", 175 lbs. Likes Manhattan-based activities. Seeks very attractive, nonsmoking lady, 30-40, size 6-8. Note/photo. 6006 ✉

Beautiful Winner—Seeks her equal. Call if likewise, 45ish, dynamic, successful yet fun-loving. In shape, fine featured, degreed and seasoned traveler. 3868 ✉ ☎

A Serious Offer—41, physician, handsome, funny, informal, athletic, Jewish - likes music, outdoors, conversation, children. Seeks spirited, intelligent, attractive woman (religion unimportant) for committed, harmonious relationship. Note/phone/photo. 9036 ✉

Partner Wanted—To share life's responsibilities and rewards. I'm mid 50's, male - successful financially, socially and emotionally. If you are late 30's-40's, erudite, maintain a fit body, are socially accomplished but prefer meaningful times at home, please send photo. 5916 ✉

This Kosher Attorney—Who writes plays for fun, 6'1" and attractive, just turned 31, is seeking a woman who's highly synergic, no smokers or cats please, I'm kind of allergic. Note/phone/photo please. 3854 ✉

Attractive, Articulate NYC Woman—Self-employed, addicted to film, fiction and music. Seeks fairly sane, quite single male over 40. Zing required. European or Israeli-born or influenced welcome. POB 762, NYC 10023

Wanted: Brainy, Brawny—Big-hearted, accomplished man, 33-45, who is challenged by intimacy, growth and commitment. I'm a really pretty, warm, funny, charismatic Jewish attorney, 35, who loves animals, athletics, the arts. Photo. 9073 ✉

Too Old To Rock 'N' Roll?—Not this tall, down-to-earth media producer! Seeks music-loving man, 35-45, for happily-ever-after. 6007 ✉

Desirable 12 Step Blond—Size 12, 5'6", wants tall, attractive, stable, nonsmoker, 45 plus, to cherish. Photo. 9086 ✉ ☎

Ebullient, Good-Looking, Sensual—Petite, affluent, divorced 40-year-old woman in central NJ, looking for successful, affluent white male between 40-60, with terrific sense of humor and joie de vivre. Looks unimportant - manners, attitude and charm a must. 5831 ✉

Kind And Caring—Tall, trim, fun, sincere, good-looking, professional single Jewish male, 38 - seeks slim, unpretentious, attractive, marriage-minded female counterpart, 25 plus, for fun, love and life. Photo appreciated. 4872 ✉

Gay Male, Show Biz Writer—Humorous, 6'1", 210, 55, nonsmoker. Seeks dynamic treasure trove. Photo/phone. 5957 ✉

My Name Isn't Maggie—But I'm looking for my Denis. Vivacious, beautiful woman, 41, 5'2", auburn, trim hourglass, classical musician in leadership position, sensuous, multilingual, many years in Europe - seeks energetic, sincere, professional white male, 30 plus (not too tall), US or foreign, earthy yet refined, for totally caring, sharing, romantic marriage. Photo/phone please. 4947 ✉

CT Lady—Desires fantastic future with 47-plus man, interested in the arts, tennis, golf, good food/wine - plus desire for affection/sharing with traditional, size 8 mom. Photo/note. 9018 ✉

Gentlemen Prefer Blonds!—Blue eyes, bright, witty, honest, very pretty, 31-year-old, Jewish, professional LI woman - desires attractive, sensitive, warm, witty, Jewish professional man, 30-40, in love with life and marriage-minded. Photo a must. Phone. 5978 ✉

Former Judge—Successful attorney. I am 5'4", 53, with three grown children and one grandchild. Looking to meet special woman, 30-45, who enjoys good conversation, movies, elegant dining, travel, tennis and long walks. My friends say that I am bright, sensitive, have a good sense of humor, am empathic and will try anything once - like placing this ad. Please send photo/note. Nonsmoker. 3861 ✉

I'm Tall, Blond And Striking—You'll like how I look - I white water raft, am a fabulous cook. You're a man in his 30's with wit, charm and flare - send a note and a snap and let's take it from there! 9074 ✉

Matrimony Is My Top Priority—6', 29, athletic, mustached with dimples. I've worked real hard to be the best in my field. Would love to meet a Jewish female, 20-30, who is tall, thin and/or athletic, with a friendly personality. Photo; will reciprocate. 3857 ✉ ☎

Doonesbury Fanatic—Handsome, fit, irreverent, Harvard-educated lawyer in mid 30's. Has two kids, wants more. Seeks very bright, upbeat and pretty female, mid 20's-early 30's. My ideal is both cynical and eternally optimistic. Great sense of humor vital. Send photo and note; I'll reciprocate. 5966 ✉

Connecticut Writer—60, divorced, secure, seeks intelligent, slim, pretty lady, 40's, for relationship based on attraction, affection, mutual respect. Photo/phone essential. 3853 ✉

Creative And Courageous Woman—37, seeks everlasting, cozy love with a man who is caring and true. 3858 ✉ ☎

Do You Enjoy—Long walks, long talks, nature, museums, sports? Me too. Do you have a warm and easy-going personality? Me too. I'm 26, Jewish male medical student - let's get together. Note. 9071 ✉

Handsome Black Man—44, professional, warm, caring, nonreligious, physically fit - seeks single female, any race, 30-38, for marriage/family. 3867 ✉

Handsome Writer, Ivy PhD—Charming, romantic, adventurous, successful, fit, funny, 37. Seeks pretty, outgoing, affectionate, accomplished Seven Sister/Ivy grad, 24-34, forever. Photo/note/phone essential. 9016 ✉

Handsome, Romantic Exec—Jewish male, 35, witty, charming. Desires slim, pretty, vivacious Jewish female, 25-34, for a lasting relationship. 9088 ✉ ☎

Prescription For Happiness—Sensitive physician, slim, 5'7", 35, who enjoys swimming, reading, tennis and quiet dinners - interested in meeting a woman, 23-33, with similar interests, who is seeking a committed, supportive relationship. Note/phone/photo. 9040 ✉

Adorably Sexy Manhattan Redhead—40's, offers brains and humor, passion and compassion to handsome, successful, kind and erudite male with broad interests - including travel. 5955 ✉ ☎

Sincere Reply Only—50something woman seeks man with whom to celebrate spring. Photo optional. 5954 ✉

Ex-Hipster, Now Investment Banker—Very attractive, 6', green eyes, extremely fit, financially secure, laid-back 37, Jewish (not religious) guy who's comfortable with Armani, Lutece, Mozart, Upper East Side but prefers Levi's, Raoul's, Led Zeppelin, Soho. Seeking a model or comparable dazzling beauty, 21-31, with substance as well as style, for friendship, romance and something real. Must like rock 'n' roll. Note/phone/photo a must. 5948 ✉

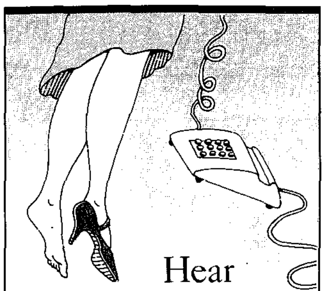
I'm 28 and One-Of-A-Kind—I'm looking for the same, age 28-39. I'm a cross between a young Mickey Rooney and Robert Redford, they say. I'm searching for a Ken Olin look-alike who is confident, successful and gay. If you fit this description, send a photo/note. 3843 ✉

I Cure Aching Hearts—Female cardiologist, Jewish, 32, 5'5", slim, pretty, witty, warm and a great listener - enjoys skiing, travel, Jeopardy and the Mets (when they win). Seeks a Jewish male professional, 33-40, to share home-cooked meals, romance, adventure and a joint future. 3842 ✉ ☎

Grounded, But Interested In Soaring—Male, 35, professional, easy-going, intellectually-minded, dependable and good-looking. Ready to fly with warm-hearted, attractive woman (27-35) who likes sharing conversations and cultural pursuits. I'm looking for you - let's take off together! Photo appreciated. 3864 ✉

Southern Charm—Very pretty, tall, slender professional, 37. Enjoys tennis, skiing and travel. Looking for smart, normal, easygoing guy with good sense of humor. 1809 ✉

Wants Someone To Care For—Unpretentious attorney, 48, 5'9", 152 lbs, white, seeks attractive, slim white lady, under 43, educated nonsmoker. Religion unimportant. Letter/photo. 5958 ✉



Hear
only the ads
you'll like.

On 212 ROMANCE, you can indicate the characteristics you prefer and hear only those ads.

Suppose, for example, you're interested in tall men between the ages of 27 and 35 who are open to a serious relationship. You set these and other characteristics by pressing various keys on your telephone.

When you hear an ad you like, you and the advertiser can exchange recorded "VOICE MAIL" messages until you decide to exchange phone numbers. By the way, the time you spend recording your own ad will be free of charge.

Dial 540-MAIL anytime from area codes: 212/718/516/914.

212 ROMANCE

$1.65 first minute/$.85 each additional minute.

Beautiful Blue-Eyed Blond—Professional Westchester woman, 36, who is slim, active, extremely bright and sophisticated, is seeking successful, professional Christian male, 35-47, Republican politics and traditional values. Must also possess wit and wisdom for a warm, loving and lasting relationship. Photo/note. 9035 ✉

Herpes—Very bright, extremely attractive, slim, warm, accomplished professional woman would like to hear from man with similar attributes. 6008 ✉

Looks, Class, Brains, Sass—50-something widow seeks match mate, 50-65. Photo/note please. 3834 ✉

Dangerously Addictive!—Pretty, slim, shapley blond, smart and savvy, seeks tallish, witty romantic, 40-52, who's handsome, accomplished, worldly and kind for laughter, love and the occasional chocolate fix. Photo please. 3870 ✉ ☎

Vibrant, Diversified—67, gallant, yearns for shapely Jewish woman. 9031 ✉

Quintessential New York Woman—(40's, divorced), wonderful-looking, warm, witty and wise - wishes to meet charming, sophisticated gentleman for companionship and romance. 3839 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Athletic, Caring, Shy—Single, white Jewish male, 30 years old, 5'6", seeks affectionate, loving, Jewish white female, 26-34, to share a long term relationship. Willing to struggle to make it happen. Photo appreciated. 6009 ✉

Handsome, Athletic, Passionate—Very successful, highly educated Jewish businessman, Manhattanite, mid 30's, seeks first class lady, 25-35, of great beauty, brains and heart - for long-term relationship. Photo. 3869 ✉ ☎

Beautiful, Smart Asian Lady Desired—By tall, dark, handsome, slim (honestly), wealthy, very educated, 41-year-old, Caucasian professional gentleman. Send your phone/photo and note to 5962 ✉.

La Vie En Rose—From Cyrano De Bergerac to Renoir, and everything in between, heated conversation, long walks on the beach, breakfast in bed and dinner in Paris. If you are a tall, handsome, fit man between 40 and 52, and this sounds like you, then this spontaneous female (46 going on 29), 5'7", brunette, sexy, French by birth, artist by love and gourmet by choice, will offer you the unexpected??? Seeking an accomplished, not-so-ordinary mate with a sense of humor and an unbeatable joie de vivre. Photo/letter/phone. 3837 ✉

Intelligent Male Attorney—27, sensitive, warm, 5'11", white - seeks attractive, slim professional female. Enjoys sports and art. ...For serious relationship. 5969 ✉ ☎

Very Attractive—Warm, sensitive, honest, intelligent, 38-year-old Jewish female. Likes to laugh, love, live. Seeking man with similar qualities, who, like me, is financially secure and wants companionship, marriage and more. 5960 ✉

Huggable And Handsome—Jewish physician, early 40's, seeks comparable lady, early 30's (nonsmoker). Photo. 3838 ✉

Prominent Attorney—Handsome, 6'5", sensitive, complex, witty, classical music-loving and affable, successful attorney - practicing in Manhattan, living on North Shore, seeks his beautiful, intelligent, vivacious, curvaceous soul mate, 28-38, who cherishes quiet romantic evenings, the good life and an intensely serious relationship. Photo imperative. 3841 ✉

Strictly For Laughs—Adorable, outgoing, successful songwriter, on top of the world and ready to go. Great in a dress, but made for the beach. If you're a man between 30-50, tall, in great shape, sensual, sincere and ready to sail the seven seas, perhaps we can make music together. This sexy, tall brunette in her early 40's is looking for a romantic, never-say-never kind of man. We deserve the best in life, but less sometimes is more. Do you believe in a soul mate? If you do, maybe I'm yours. Let's dance the night away. Photo/phone/letter. 9034 ✉

Easy To Be With—Slim, pretty, upbeat lady, 52, sophisticated yet natural, loves gentle Sundays, NY Times, brunch, movies, reading, classical music, crosswords. Seeks partner to share this and more. 3840 ✉

Applications Being Accepted—Position available for lover/husband of sweet, funny, bright, successful 41-year-old lady exec who loves kids, cats, antiques, movies, mysteries, dancing, cuddling. Requirements: strong, protective, healthy (no addictions), assertive male with ability to make lifetime commitment, who like me, is smart, financially secure, affectionate, and gentle. Salary: starts with fun dates and increases to lots of special time with 5'6", 120 lbs, loving, leggy blond. Send resume; photo helpful. 9037 ✉

Successful, Handsome Exec—Jewish, early 40's, athletic, loves movies, plays, museums. Seeks Jewish female with sincerity, integrity, sense of humor, for life partnership. Photo/phone. 5993 ✉

A New Beginning—Attractive Jewish widow, mid 40's, would like to meet bright, caring, professional Jewish male. If you are romantic, have a good sense of humor and enjoy life, let's meet. 3850 ✉

Interracial Romance—Single white male wanted, 29-35, for serious relationship with pretty, petite black female, 31, who's sexy, down-to-earth, honest and sincere and enjoys movies, tennis, music and fun. Note/photo/phone. 5959 ✉ ☎

Desirable, Sexy, Gorgeous Woman—Jewish, 26, 5'7", seeks successful, tall, handsome Jewish man with a great smile and a heart of gold, who says no to playing games. 9044 ✉

You've Got A Friend—Normal, good-looking Jewish businessman, 30, would like to share serious and silly times with female, 21-26. Please respond with note and photo. 5968 ✉

Why Am I Writing This?—To meet an athletic, outgoing, fun, good-looking, Jewish (nonreligious) male, 30-36 - which seems hard to find these days. If you want to meet a woman with the same qualities, please respond. Photo/note. 9050 ✉

Regular Guy—30, DeNiro/Penn/Pacino, artistic, intelligent and fit - desires thin, intelligent, professional white woman, 25-40. Photo/note/phone. 3855 ✉

Herpes—Handsome gent wth a variety of cultural and active pursuits seeks a pretty lady, 30-40, for new adventures and the real thing. Photo is essential. 3856 ✉

Clever, Kind West Side Writer—Seeks smart, trim beauty - open, literate, financially independent - like me. Lively, athletic, 65, deluded I'm 45. 5970 ✉

Long-Legged, Attractive Female—Jewish, MBA, 26, 5'8", with passion for life, seeks tall, honest male who is intelligent/down-to-earth, serious/funny - for that special chemistry. Photo. 9051 ✉

Hugs, Kisses, Laughter—And much more. Cute, easygoing, professional Jewish female, 35, who enjoys music, Jeopardy, museums, walking and Chinese food, is seeking a nice guy for lasting commitment. Nonsmoker. 5971 ✉

My Spring Fancy—A professional, single, youthful, 50ish-60ish man, for everything. For this pretty, youthful, 50ish, great body and mind woman. Photo. 9029 ✉ ☎

Sincere, Nice Guy—33, divorced and lonely, seeks nice, good-hearted woman, who believes in "happily ever after." Please write. 9052 ✉

Stunning, Dynamic, Romantic PhD—5'4", 110 lbs, 60's, recent widow. Equally at home in sable or jeans, grand tier or diner - Met Opera and ballet subscriptions for two, golf, dancing, entertaining, travel. If you are my counterpart looking for monogamous, loving companion let's test the chemistry. Recent photo/bio. 5996 ✉

Sharing Sunsets, Laughter—And warmth. Easygoing, sensitive nature lover - who also appreciates NYC, 40's male, seeks soul mate. Prefer photo. 9054 ✉

This Guy's For Real—Tall, slim, fit, sexy and honest, 46. Corporate president, '60s roots, married once, no kids but likes them. Seeks commitment-minded, down-to-earth, sensual woman. Willing to swap photos if you like. 9076 ✉

Willing And Able—To make a commitment. Professional Catholic male, 38, 5'10", handsome, intelligent, sense of humor. Seeks nonsmoking woman from Brooklyn/Queens/Manhattan. 3874 ✉

Internationally-Known Exec—Handsome, athletic, just divorced, happy - could be happier with slim, vivacious female, 30-40. Photo/phone. 5990 ✉

Warm, Pretty, Witty Writer—This slim, engaging, spirited woman seeks stable, down-to-earth man (35-50) who has a sense of humor and a nodding acquaintance with reality. 5980 ✉

Private Pilot—40, seeks female pilot for flying and vacations together. 9057 ✉

Wanted: MBA/Lawyer, Gentleman—35-40, by pretty Japanese Fifth Avenue entrepreneur, 35 - enjoys politics, cooking. For love and family. (212) only! 9059 ✉

Tall, Handsome, Jewish—35-year-young dentist, nonsmoker, seeks pretty Jewish lady, 25-32, for a relationship leading to commitment. Please send photo/note/phone. 9075 ✉

Handsome, Sensual Attorney—5'8", seeks emotional involvement with charming, voluptuous, petite lady, early-mid 40's. Photo optional. 5981 ✉

Very Attractive, Exciting, Fun—White female, 31, 5'2", 105 lbs, interested in witty, successful white male, 30-45, for relationship and burgers-to-flambe good times. Photo/phone. 5997 ✉

Can You Afford To Retire?—So can I. Truly handsome, very athletic Manhattan physician seeks gorgeous, fit Jewish woman, 40-55 - for hiking, biking, travel, romance, and showing our kids the pictures. Photo please. 5983 ✉

Want To Take A Chance—And maybe find some sweet romance? Handsome man, 35, would like to meet beautiful, shapely knockout woman. Photo/note. 5986 ✉

You've Got The Right One Baby—Bright, witty, athletic, handsome Jewish male, 33, 6'1". Enjoys sports, music, dancing, books and long talks. Seeks upbeat, caring, down-to-earth woman, 23-36, 5'8" plus, for no-games relationship. Photo appreciated. 5988 ✉ ☎

Tall, Handsome, Sophisticated—Widower, 60ish, financially secure, Jewish, nonsmoker. Seeks special lady of similar attributes to share life's pleasures. Photo please. 9061 ✉

Days Shared With Children—Evenings just two alone. Slender, very good-looking, professional woman with attractive personality, Ivy-League education and 7-year-old daughter, would like very much to meet a responsible male with similar background and situation to enjoy time together with the children - as well as time together alone. 3863 ✉

Tall, Handsome Italian MBA—30, 6'1", seeks very attractive, intelligent, sincere female for relationship. 5987 ✉ ☎

Sensational, One-Of-A-Kind—Single Jewish male, great-looking and fun-loving, with curly black hair and good build, lawyer, 31, seeks match: a down-to-earth woman with a terrific smile and figure, who likes music, adventure and dancing in the street. Note/photo/phone. 9077 ✉

Husky, Jewish, Gentleman—Seeks female counterpart. Box 1253, NYC, 10028

Very Handsome—Trim, Ivy, divorced white male, 50's, seeks to marry a beautiful, petite, slim, savvy, sensitive, CT or Westchester woman under 50, any race or religion. Note/photo/phone. 9066 ✉

Seeking One Special Man—I'm a pretty, shapely, charming, petite professional woman, Jewish, with eclectic interests. You are an attractive, trim, cultured, successful man, 55 plus, who shares my zest for life. Nonsmoker. Recent photo/note. 5998 ✉

Sizzling Petite Jewish Female—29, attractive, physically fit seeking to allure spicey Jewish male. Must be witty, fun and charming. Photo and phone. 3873 ✉

ASSORTMENTS

lass Dating® **212-613-9191**—Our for-
ula: men of stature & very pretty women

Classical Music Lovers' Exchange®
r unattached music lovers. Nationwide.
x 31, Pelham, NY 10803. 800-233-CMLs

ACTIVITIES FOR SINGLES
12: Afterwork Dance Party. 4/20: Tennis
rty. 4/26: Dinner Dance. Advance pay-
ment required. **(212) 679-3236**

sian Love Connection, Inc.—Ladies for
e partners. NY/NJ. Call 718-268-LOVE.

ustralia/Alaska—Gal, 40, seeks summer
avel pal. POB 1603, NYC, 10009-9998

atholic Singles Matching Club—27th yr.
ecial Professionals Program: MDs, JDs,
Ds, etc... 212-563-1744; 914-472-2021;
1-451-1012; 201-865-1000; 516-542-0330

LATIN CONNECTIONS
0 marriages since 1987. Gorgeous South
merican women. **Call: 407/832-0800**

Check-a-Mate℠
Is he or she everything they claim to be?
For Discreet, Extensive Background
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

Jewish Introductions International—Ages 21-101. Local. Call 1-800-442-9050

BE MY GUEST Sunday Eve—In my elegant NYC home. Hors D'Oeuvres, cocktails, dinner. 12 ladies, 12 gents, 38-50's, ea. as interesting as you. $75. **212-308-4066**

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4

Ladies Of Asia—All In NYC Area. By app't. only. Tele: 718-359-3741

S-I-N-G-L-E SUPPORT GROUPS!
Straight Foward Techniques. Form/Keep Relationships. 4 Sessions- $160. Ins. Lic. Ph.D. Free Consult. **807-7456**

SINGLES SUPPORT GROUPS
Get Emotional Support & Learn To Take Risks. Licensed Psychologists Forming Groups For Single, Separated, Divorced & Widowed Men & Women. Reasonable Fees/Insurance Accepted. No Charge Initial Individual Consultation. NYC Locations. **Call: 212-410-8351**

For Successful Jewish Men (35-55): A first class **Introductions Club.** Meet attractive, quality women (30-49). **212-877-0723**

Managing Change — A Workshop by Gary Dichtenberg, pres. of More, Inc. Sponsored by Hadassah - for women, 22-49. The Image Has Changed. Apr. 14th, 2-5 PM - Holiday Inn Crowne Plaza, B'way & 49th St. - B'way Ballroom - Act I. $10, refreshments. RSVP Marie (212) 765-7050

Personally Meet (no catalogs) 1000's of beautiful Latin ladies in U.S. & South America. ***ALLEGRO! (305) 534-8586***

SOPHISTICATED SINGLES—A New Club Sponsoring Activities Geared to The Successful Single (20-39). Cycling Trips, Wine Tasting, Murder Mysteries, Museums, Jazz Concerts, etc....**212-978-9327**

SINGLES' FAVORITE ORCHESTRA
seeks cultured individuals to share a special evening. If you love Mozart, Beethovan, Andrew Parrott and period instruments, then come up and see us at Avery Fisher Hall on Fri, April 12 at 8pm. **Call 874-6770 - ask for The Classical Band**

STRICTLY PERSONALS

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

oo Educated, Too Smart—Too cute, too
unny lawyer - 6', 170, 33, seeks tall,
rilliant, gorgeous and hilarious female
vorkaholic for the good life. Note/photo -
'll do same. 9068 ✉

ttractive Black-Hispanic MD—37,
ever married, looking for a professional
nan (race not important). 9079 ✉

eal Guy—Normal, successful, hand-
ome, eclectic, 6', 44. Enjoys almost every-
hing life has to offer. Seeks normal gal to
e friend, lover and soul mate. Must be
ntelligent, worldly, charming, very at-
ractive and a nice person. I'm ready to
nake a commitment for the real thing.
hoto/note. 3865 ✉

ay, Glamorous, Sophisticated—Woman
vho is blond, feminine-looking in a sporty
uropean manner, extremely good-
ooking, intelligent, well-read and edu-
ated, warm, wealthy, healthy, fun,
motionally secure, young-looking 50ish,
eeks a very attractive, well-built best
riend, hopefully more, who is ready to
hare all the marvelous and fun things life
as to offer. Please be vulnerable, sensi-
ive, monogamous, emotionally free, well-
ducated and have most of the other
ualites I possess. I know how difficult it is
o answer an ad, but take a chance and
vrite. Phone and photo. All replies will be
reated sensitively. 9081 ✉

Male 29, Seeks Full-Figured Female—
re you cute, warm, smart, over 150 lbs,
etween the ages of 18-29, under 5'9" and
ive in Manhattan, Queens, LI or
rooklyn? A one-page, neat, handwritten
etter with home phone. 9084 ✉

Italian Beauty - Big Brown Eyes—Reddish brown hair, 36, slender, sincere, caring lady, enjoys dining out as well as cooking, and quiet evenings at home. Seeks special gentleman, 39-50, who wants to live, love and laugh with me - for a meaningful relationship. Note/photo. 9070 ✉

Smart, Successful Computer Pro—Good-looking, athletic, muscular, 5'10", Jewish male, look 37 am 44, likes jazz, movies, beach, cycling, work outs, city life, country get aways. Seeks pretty, slender, curvacious, intelligent, single white or oriental female under 37 for the real thing. Photo. 3875 ✉

A Good Woman—Slim, pretty, bright, fulfilled, 40-something, eclectic interests, Jewish, resides in Nassau. Seeks gentleman for lasting caring, sharing. 3581 ✉

Sophisticated Entrepreneur—34, tall, slim, intelligent and a romantic at heart. Enjoys dining, the arts, tennis, film and more. You are a 21-35, sexy Manhattan woman, confident, energetic, with a great sense of humor, who has that special *spark to light my fire. Let's explore* NY together. Note/photo/phone. 5889 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious replies only. Photo appreciated. 3871 ✉

Fireman, 33—Handsome, athletic, well-built, nonsmoker/drinker. Seeks natural, beautiful woman to share friendship, fun, relationship. Photo/phone. 4966 ✉

Tall, Handsome Composer—Looking for short, slim, smart, humorful woman. I like Maurice R., Igor S., Serge P. and R., and both Johann B's. I'm also a good friend of Bill W. and hope you are too. In my 50's with no age prejudice. Exchange photos. I seek harmony, friendship and love. 5929 ✉

While You See A Chance, Take It—Handsome CT professional, 43, open, honest, fun and funny. (Still crazy after all these years.) You are a dark-haired woman of integrity, 35-plus, attractive, curvy, comfortable with your choice not to have children - and interested in enjoying *life with a really good guy. Summer's here* and the time is right....so write. 3819 ✉

STRICTLY SPEAKING...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 P.M. on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

Petite, Attractive LI Artist—Slender, brunette, fun-loving and sincere wishes to meet good-looking, intelligent man (nifty 50's or young 60's), who is enthusiastic, honest, physically fit, tall, outgoing, affectionate and ready for a relationship. No smokers. Note/photo please. 1529 ✉

Swedish Lady—59, young inside and out, attractive and sophisticated, with culture and class, socially on the sunny side, sensitive, caring. Ready to meet a well-established American gentleman with great expectations himself - free, with good relationship to the past, tall, 64 to 74, attractive and sporty - enjoying good but healthy life style, also social activities. He should live comfortably, care for home and family life, perhaps live in a nice climate in the winter - Florida, Palm Beach area? If you can see reality and your own wishes in my lines, the next move is yours. 1808 ✉

Tickle My Fancy—Clever, caring character, 36, 5'8", Jewish, striking with raven hair and long legs - seeks taller, fun-loving, family-oriented football fan. I have a quick wit, hearty laugh and love a good line. If your heart and head are in the right place, send me your best. Photo/phone/*note.* 9067 ✉

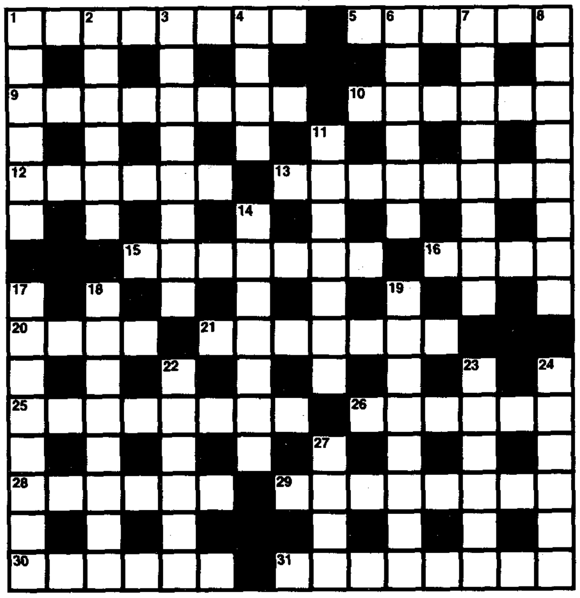
Handsome, Well-Built DDS—34, 6', Jewish, secure with a good heart and lust for life. Seeking warm, slim lady for relationship and forever - and who loves to laugh. *Note/photo a must.* 3859 ✉

Warning:—Answering this ad may be hazardous to your heart. Sincere, professional, attractive cat lover who enjoys history, literature, politics and travel, *seeks attractive woman, age 25-35, with* similar interests, for lasting relationship. Note/phone/photo. 9042 ✉

Geographically Defective Male—50, living 50 miles North of NY, but has Ferrari *and will travel. Comfortable in jeans, but* can be dressed up and taken anywhere. Not feloniously ugly. Looking for a *woman with a touch of class, a sense of* humor and an appreciation for adventure. Photo appreciated. 9080 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Select Scottish resort suits jovial clubman. (8)
5 Article in the van. (6)
9 Teased pet adder—now it's dead. (8)
10 Delegate from Middle East given warning. (6)
12 Agreement with regard to the pitch. (6)
13 Rose showing beauty in colour. (8)
15 Following, get separated. (7)
16 Recognise last of flock immediately. (4)
20 In debt after getting ring to get married. (4)
21 Given fellow wrong date? (7)
25 Crack, having ace serves faulted and dropping a point. (8)
26 Trouble with the airways. (6)
28 Stop working? That's a blow! (6)
29 Capitulate! That is, remove nasty missile launcher. (8)
30 Dropped off damaged end carrying deviant. (6)
31 Heart-broken, plunged in river in Surrey. (8)

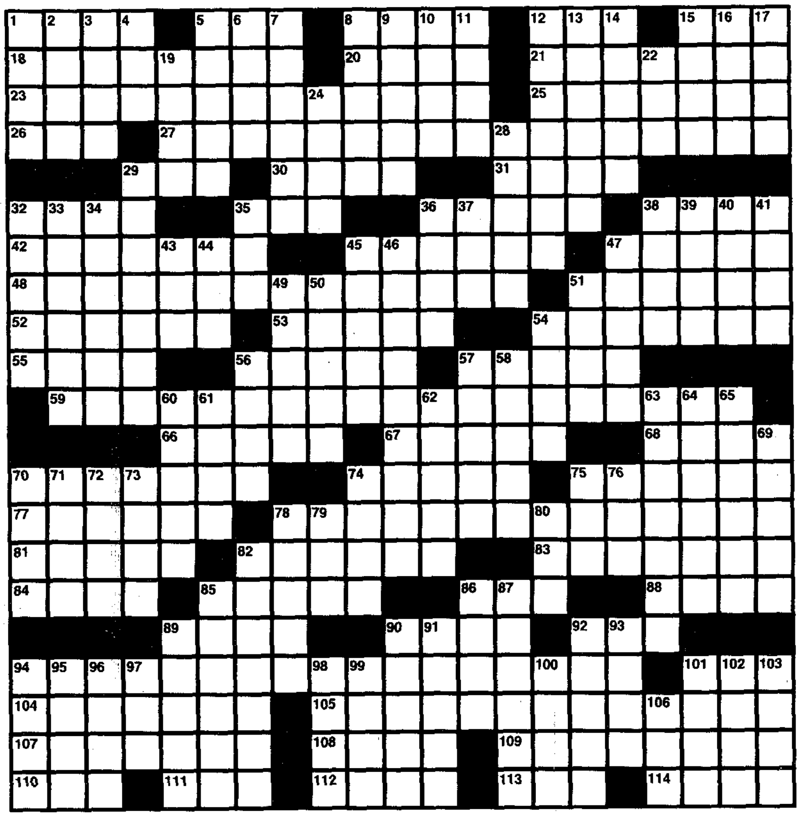


DOWN
1 Tread softly, bird stalking throug tropical wood. (6)
2 Bug from headwear I'd acquired. (6)
3 Hero was swimming across river to reach this mount. (3-5)
4 The thread of what you are studying, say? (4)
6 Endless Oriental festival. (6)
7 Repetitive training that's boring. (8)
8 What this clue does is denigrates (4, 4)
11 Officer in uniform or overall. (7)
14 One soul in torment set free. (7)
17 Said to sneer at a wickedness afoot. (8)
18 Alluded to umpire having made wrong decision. (8)
19 Paint put on canvas with rollers? Exactly the reverse! (3-5)
22 Gall below right joint. (6)
23 Even if the idea lacks finish. (6)
24 Weight of the fowl? (6)
27 A vegetable taking off? It's an illusion. (4)

'GAME OF THE NAME' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

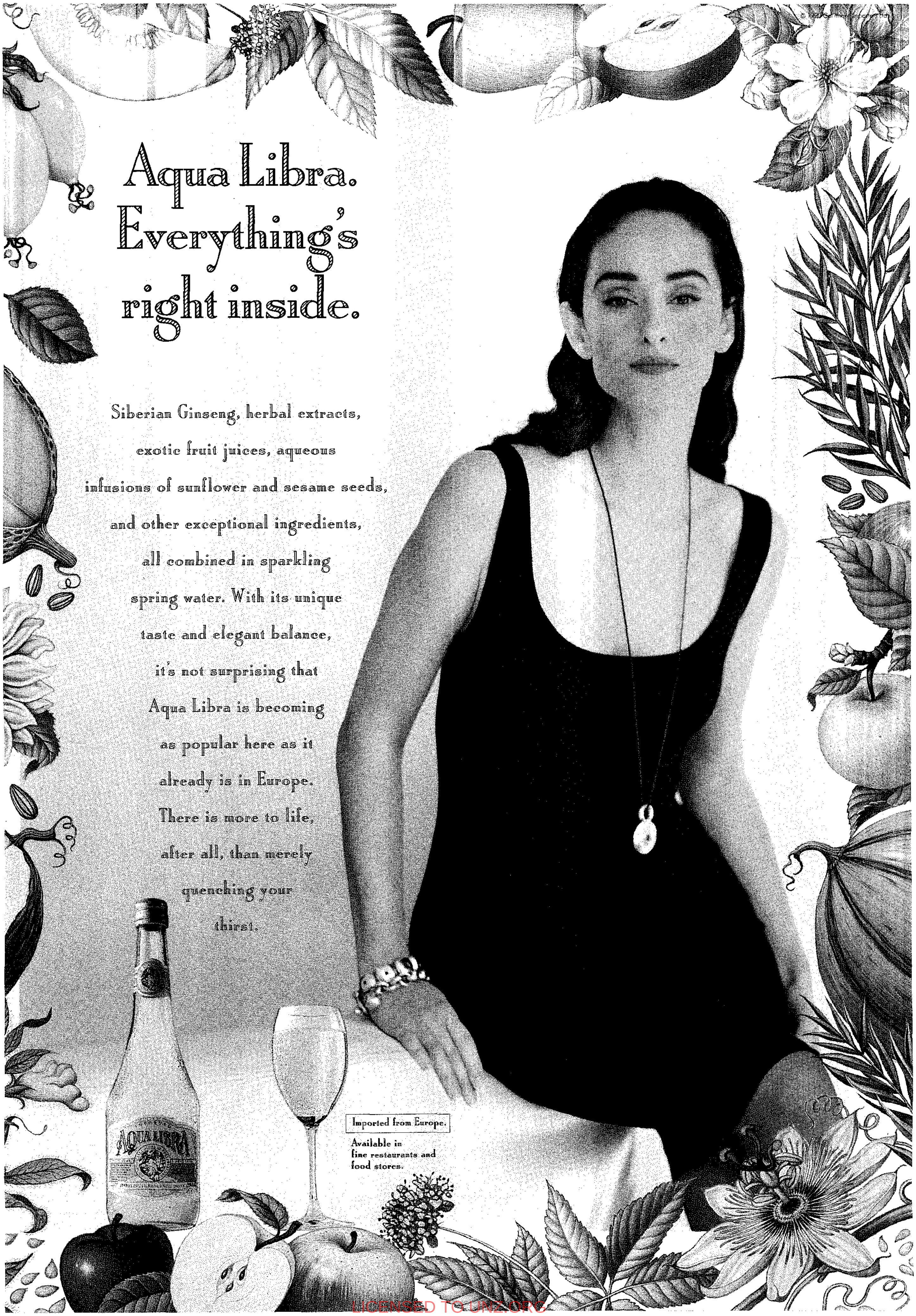
ACROSS
1 Santa's paperwork
5 Tributary
8 Courageous
12 Casino transaction
15 Silencing utterance
18 Neighbor of Suez
20 As busy as ——
21 Issue forth
23 Anthony who refused Cleo's title?
25 Rubs with sandpaper
26 Harbor, for short
27 Actress of Biblical ancestry?
29 Kind of shooter
30 Footsoldiers' orgs.
31 Minus
32 Whisker
35 Docs
36 Those departing
38 Roughage cereal
42 Loss of memory
45 Old Athenian plazas
47 Unsophisticated
48 Celeste's origin?
51 Basketball position
52 Calla lily's family
53 Shakespeare's Andronicus
54 Tired-looking
55 Anatomical pouches
56 Casaba, e.g.
57 Partner of effect
59 Composer whose parents were buggy?
66 Mini-skirt innovator
67 Lover's and Drury
68 —— Raton
70 Brought under control
74 Release
75 Christmas-tree trim
77 Noah's landfall
78 Singer descended from feudists?
81 Peeled
82 Coerced condition
83 Phoenician love goddess
84 Cabbage salad
85 Formerly Dahomey
86 Slalom-style return
88 Russia's monogram
89 "—— the mornin' to you!"
90 Home of Iowa State
92 "Pore —— Is Daid" ("Oklahoma" song)
94 Orville who sailed with Mrs. Chaplin?
101 Tarzan's playmate
104 Spas
105 Senator furnished with "Semper Fidelis" slogans?
107 France of France
108 Polite interruption
109 Worker for betterment
110 Cook's need
111 Pillow's place
112 Uses a solarium
113 Attempt
114 Jewelers' offerings

DOWN
1 Not solids: abbr.
2 "The jig ——!"
3 Struck, old style
4 Beige
5 Don Ho's greeting
6 Abounding (with)
7 Juan Carlos's capital
8 Canadian national park
9 Last writes
10 Rachel's sister
11 Editor's cross-out
12 Safari personnel
13 Do raised printing
14 Canvas covers, familiarly
15 Marquis de ——
16 Opposite of 11-Down
17 Rudolf or Myra
19 Pioneer film director
22 Slangy negative
24 Countless eras
28 Beseech
29 Basis for debate
32 Laughs
33 Ethically neutral
34 —— parentis (as proxy for parents)
35 Like Carroll's hatter
36 State CEO's
37 Pay dirt
38 Sound of a shot
39 Singer Coolidge
40 Say it is so
41 Schmo
43 Topsoil
44 Provisos
45 The —— self-defens
46 Items inviting comba
47 Israeli desert
49 Never-ending, in ode
50 Licensed flier
51 Lawyer's undertakin
54 Colors
56 Anthropologist Margaret
57 Major African river
58 In —— (reverential toward)
60 TV's "Mod" group
61 Fat of the lamb
62 Bulb information
63 Arabian king
64 Defeatees
65 Perfume choices
69 Tailors do it
70 Devitalizes
71 River to the Caspian
72 Theda of the silents
73 Sketched
74 Property claim
75 Retort to " 'tain't!"
76 Suffix for panel or novel
78 —— -the-mill
79 Jackie's second
80 Hammarskjold
82 Removed from powe
85 Kin of a jar
86 Gusto
87 Classify
89 Pulsate
90 "The best laid schem o' mice —— . . ."
91 Shortened terms of address to ladies
92 Split second
93 Topknot coiffure
94 Cover a gift
95 City on the Truckee
96 "The wolf —— the door"
97 Obtained
98 Harem rooms
99 Waikiki's island
100 Gardener, at times
101 Apex
102 Bard's opus
103 Guesses wrong
106 Unit of energy



Solutions to last week's puzzles appear on page

© [illegible] Importers Ltd.

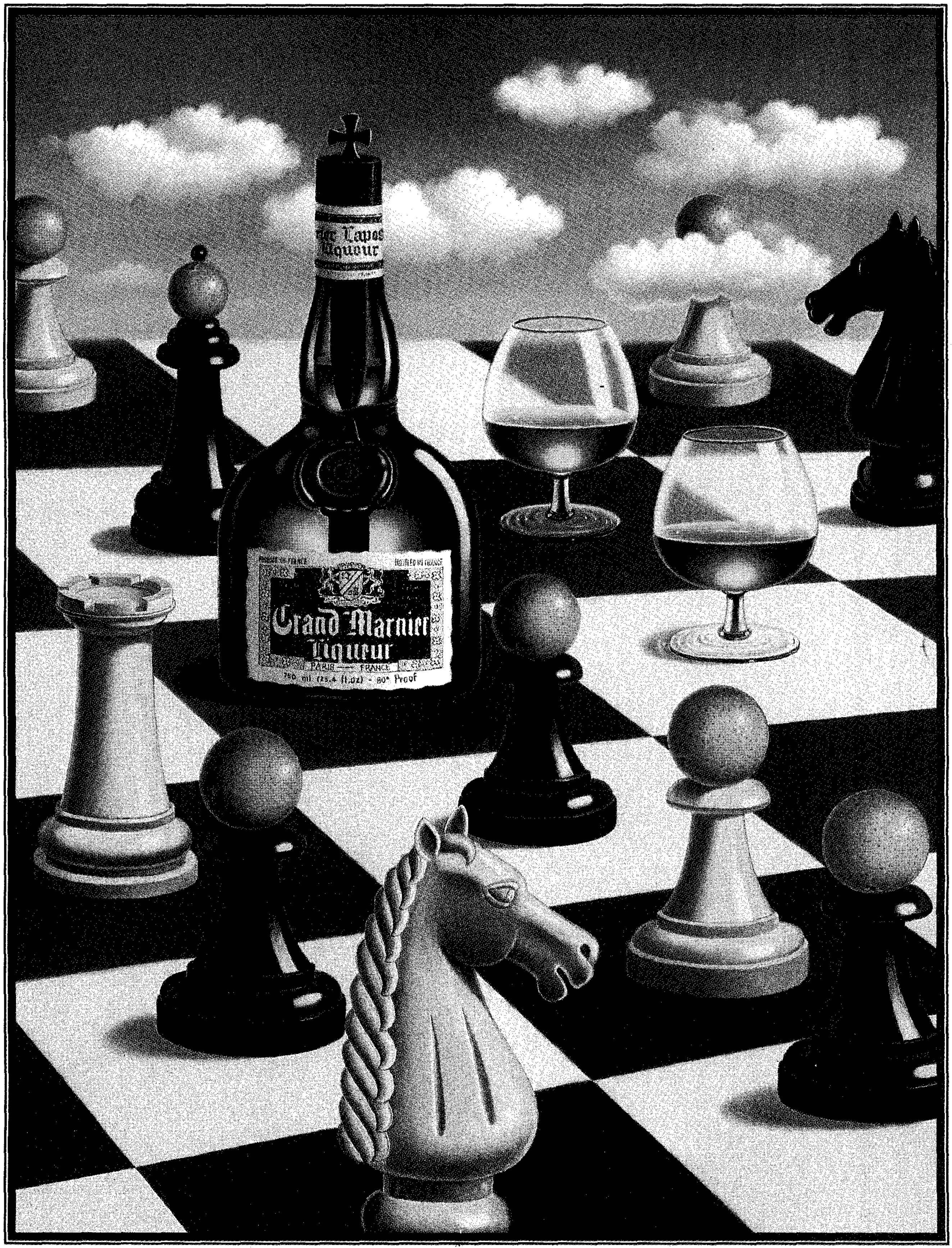


Aqua Libra. Everything's right inside.

Siberian Ginseng, herbal extracts,
exotic fruit juices, aqueous
infusions of sunflower and sesame seeds,
and other exceptional ingredients,
all combined in sparkling
spring water. With its unique
taste and elegant balance,
it's not surprising that
Aqua Libra is becoming
as popular here as it
already is in Europe.
There is more to life,
after all, than merely
quenching your
thirst.

Imported from Europe.

Available in
fine restaurants and
food stores.


Grand Marnier
Liqueur
PARIS — FRANCE
750 ml (25.4 fl.oz) - 80° Proof

A GRAND MASTER.

To send a gift of Grand Marnier® Liqueur (except where prohibited by law) call 1-800-243-3787.
Product of France. Made with fine cognac brandy 40% alc/vol (80 proof). ©1991 Carillon Importers, Ltd., Teaneck, NJ.